

**Univerzita Karlova v Praze**

Filozofická fakulta

Ústav translatologie

translatologie - translatologie

Renata K a m e n i c k á

**Explicitace a styl překladatele**

**Explicitation and Translator's Style**

Disertační práce

vedoucí práce - Prof. PhDr. Jana Králová, CSc.

2007

Prohlašuji, že jsem disertační práci vykonala samostatně s využitím uvedených pramenů a literatury.

Podpis:

I hereby certify that this thesis is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

Signed:

## ACKNOWLEDGMENTS

Submitting my thesis, I would like to thank

my supervisor, Prof. PhDr. Jana Králová CSc. for her kind assistance and support,  
Kiran for setting the example,  
Daniela Laudani for sharing literature and ideas on explicitation generously,  
my colleagues for their unceasing support,  
and my family for just everything.

## Table of Contents

1	Introduction .....	5
1.1	Defining explicitation .....	6
1.1.1	Blum-Kulka .....	7
1.1.2	Vinay and Darbelnet .....	8
1.1.3	Nida .....	10
1.1.4	Séguinot .....	13
1.1.5	Øverås .....	14
1.1.6	Leuven-Zwart .....	16
1.1.7	Klaudy .....	17
1.1.8	Perego .....	18
1.1.9	Englund Dimitrova .....	19
1.1.10	Laviosa .....	19
2	Refining the definitions? .....	21
2.1	Specification and generalization .....	21
2.2	Addition and omission .....	24
2.2.1	Frames .....	27
2.3	Neutralization of figurative language .....	30
2.4	Conclusion .....	31
3	Classifying explicitation .....	33
3.1	Typology by Klaudy .....	33
3.2	Halliday's language metafunctions .....	35
3.2.1	The ideational function .....	39
3.2.2	The interpersonal function .....	42
3.2.3	The textual function .....	45
3.3	Linguistic pragmatics in explicitation studies .....	45
4	Classifying explicitation – a new proposal .....	47

4.1.1	Experiential explicitation/implication	49
4.1.2	Interpersonal explicitation/implication	51
4.1.3	Logical explicitation/implication	54
4.1.4	Textual explicitation/implication	56
5	Author's style	57
5.1	General considerations	57
5.2	Doležel's fictional semantics	69
5.2.1	The naming function	74
5.2.2	The authentication function	77
5.2.3	The saturation function	80
6	Translator's style	83
6.1	Baker (2000)	83
6.2	Winters (2005)	92
6.3	Saldanha (2005)	94
6.3.1	Concluding notes	96
7	Explicitation and translator's style – an empirical study	97
7.1	Objectives	97
7.2	The corpus: selection of material	98
7.2.1	Selection of translators	98
7.2.1.1	The translators	99
7.2.1.1.1	Radoslav Nenadál	99
7.2.1.1.2	Antonín Přidal	102
7.2.2	Selection of texts	104
7.3	The corpus: final design	106
7.3.1	Temporal design	106
7.3.2	Source text authors and styles	107
7.3.3	Narrative points of view	108
7.3.4	Transparency and opacity	109

7.4	Empirical research: stage 1 .....	109
7.4.1	Results and discussion .....	111
7.4.2	Conclusion .....	117
7.5	Empirical research: stage 2 .....	118
7.5.1	Quantitative analysis.....	119
7.5.2	Qualitative analysis.....	129
7.5.3	Variability across the subcorpora .....	133
8	Conclusion .....	137

## List of Tables

Table 1. Nida's techniques of adjustment (Nida 1964:227-230).....	10
Table 2. Types of logicosemantic expansion (adopted from Muntigl 2004:69, citing Halliday 1994: 220).....	41
Table 3. Social interaction as exchange.....	42
Table 4. Books selected for the corpus.....	105
Table 5. Quantitative analysis of occurrences of explicitation and implicitation in <i>Small World</i> and <i>Falconer</i> . ....	112
Table 6. Individual types of explicitation and implicitation in Přidal's translation of <i>Small World</i> . .....	114
Table 7. Individual types of explicitation and implicitation in Nenadál's translation of <i>Falconer</i> . .....	114
Table 8. Explicitation and implicitation in the two translations at the levels of narrator's and characters' discourse.....	115
Table 9. Basic figures for the whole corpus – Nenadál.....	119
Table 10. Basic figures for the whole corpus – Přidal.....	119
Table 11. An overall comparison .....	120
Table 12. Types of explicitation – Nenadál (abbreviated) .....	122
Table 13. Types of explicitation – Přidal (abbreviated) .....	122
Table 14. Types of EXPLICITATION by levels of discourse – both translators (abbreviated) .	125
Table 15. Types of IMPLICITATION by levels of discourse – both translators (abbreviated)..	126
Table 16. I/E variability in sets of texts in the Přidal corpus.....	134
Table 17. I/E variability in sets of texts in the Nenadál corpus.....	135

## List of Graphs and Diagrams

Graph 1: Temporal distribution of translations included in the corpus .....	106
Graph 2. Plicitation quotients over time – Nenadál.....	133
Graph 3. Plicitation quotients over time - Přidal .....	134
Diagram 1: The experiential function according to J. R. Martin (2004) .....	40
Diagram 2: The logical function according to J. R. Martin (2004) .....	42
Diagram 3: The interpersonal function according to J. R. Martin (2004) .....	44

## List of Graphs and Diagrams

Appendix 1. Types of explicitation – Nenadál .....	149
Appendix 2. Types of explicitation – Přidal.....	150
Appendix 3. Explicitation at the narrator’s level.....	151
Appendix 4. Explicitation at the characters’ level.....	152
Appendix 5. Implication at the narrator’s level.....	153
Appendix 6. Implication at the characters’ level.....	154

## List of Abbreviations

ST	source text
TT	target text
SD	standard deviation
EXPL	explicitation
IMPL	implication
EXP	experiential
IP	interpersonal
LOG	logical
TEXT	textual
E/I	explicitation and implication
I/E	implication quotient
N/CH	narrator's discourse marked with subjectivity
*	back-translation into SL

## Abstrakt

Cíle práce bylo prozkoumat roli explicitace coby potenciálního parametru individuálního stylu překladatele v literárním překladu, a to na materiálu paralelního korpusu textů, sestaveného pro tento účel a pokrývajících dílo dvou překladatelských osobností na ose časového vývoje. Empirický výzkum, jehož výsledky práce přináší, vycházel z předpokladu, že i v díle literárního překladatele lze vysledovat známky individuálního stylu, tj. pravidelnosti ve výsledcích překladatelských rozhodnutí, charakterizujících práci daného překladatele a odlišujících jej od překladatelů ostatních, vysloveného například Bakerovou (2000). Dalším předpokladem práce bylo, že explicitace jakožto jev dříve studovaný zejména jako potenciální překladová univerzálie má také své individuální aspekty, tj. že srovnáním explicitačního chování více překladatelů lze vydělit jeho komponenty přispívající k individuálnímu překladatelskému stylu.

Oba srovnávaní překladatelé, Radoslav Nenadál a Antonín Přidal, byli v korpusu zastoupeni vzorky paralelního textu v délce 5 000 slov, reprezentujícími celkem 9 prozaických překladů u každého z nich, pokrývajících jejich dlouholetou překladatelskou kariéru. Za účelem této analýzy byla vypracována nová typologie překladově inherentní explicitace (a implicitace), vycházející z konceptu metajazykových funkcí dle Hallidaye (1979), dělící tyto jevy na explicitaci a implicitaci zkušenostní (experiential), interpersonální, logickou a textovou. Z korpusu byly excerpovány výskyty překladově inherentní explicitace a implicitace, analyzovány dle navržené typologie a byla provedena jejich kvantitativní analýza. Ukázalo se, že více než frekvence užití explicitace oba překladatele odlišovalo jejich využití implicitace. Jako měřítko explicitačního chování byl navržen tzv. plicitační kvocient, definovaný jako podíl počtu výskytů překladově inherentní implicitace k počtu výskytů překladově inherentní explicitace v dostatečně dlouhém vzorku textu. Oba překladatelé vykazovali odlišné hodnoty plicitačního kvocientu, vyznačující se v každém subkorpusu nezanedbatelnou mírou variability, nicméně ležící v disjunktních intervalech, na základě čehož bylo uzavřeno, že plicitační koeficient lze posuzovat jako subjektivně-objektivní charakteristiku překladatelského stylu, odrážející jak faktory spojené čistě s osobností překladatele, tak faktory kontextové (vlastnosti překladového originálu, sociokulturní kontext). Průměrná hodnota plicitačního kvocientu Radoslava Nenadála pro příslušný subkorpus byla  $0,31 \pm 0,13$ , kdežto průměrný plicitační kvocient Antonína Přidala byl  $1,10 \pm 0,30$ . Analýzou poměrů jednotlivých typů explicitace a implicitace na úrovni pásma vypravěče a na úrovni pásma postav pak byly identifikovány další rozdíly mezi oběma překladateli, které ve výsledném explicitačním profilu každého z nich doplnila zjištění z kvalitativní analýzy.

V teoretické části práce je řešena problematika definic explicitace. V souladu s Englund Dimitrovou (2005) práce obhájí názor, že explicitace v překladu je prototypickým konceptem a jako takový jev je také třeba ji studovat. Studium explicitace v literárním překladu je uvedeno do kontextu sémantiky fikčních světů s její saturační funkcí, rozpracované L. Doleželem (1998, 2003).

## Abstract

The aim of the thesis was to explore the role of explicitation as a potential parameter of individual literary translator's style, on the material of a parallel corpus of texts compiled for this purpose and covering the work of two translators along the temporal axis. The empirical study the results of which are presented in the thesis was based on the assumption that literary translators, too, are characterized by individual styles, i.e. regularities of their translation decisions typical of their work and distinguishing them from other translators (see e.g. Baker 2000). Another assumption was that explicitation, as a phenomenon studied so far especially as a potential translation universal, has also individual aspects, i.e. that by comparing the explicitation behaviours of several translators components of that behaviour contributing towards individual translator's style can be identified.

Either of the two translators being compared, Radoslav Nenadál and Antonín Přidal, was represented in the corpus by 5,000-word samples of parallel text, taken from 9 translations of long literary fiction, published in the course of their translator's careers. For the purpose of this analysis a new typology of translation-inherent explicitation (and implicitation) was developed, based on the concept of metafunctions of language developed by Halliday (1979), distinguishing between experiential, interpersonal, logical and textual explicitation and implicitation. Occurrences of translation-inherent explicitation and implicitation were extracted from the corpus, analysed in line with the proposed typology and subjected to quantitative analysis. The analysis revealed that what distinguished the two translators from each other was their use of implicitation rather than explicitation. The so-called plicitation quotient was proposed as a measure of explicitation behaviour, and defined as the ratio of the number of occurrences of translation-inherent implicitation to the number of translation-inherent explicitation in a sample of text of sufficient size.

The values of plicitation quotient achieved by the two translators across the corpus varied to a non-negligible extent, but the values characterizing the two subcorpora were contained within two disjunct intervals. It was concluded that plicitation quotient may be regarded as a subjective-objective style characteristics, controlled by both factors characterizing the translator as an individuality and by context factors (source text attributes, sociocultural context). The average value of plicitation quotient for R. Nenadál in his subcorpus was  $0.31 \pm 0.13$  while the average plicitation quotient characterizing A. Přidal was  $1.10 \pm 0.30$ . Relative shares of the individual types of explicitation and implicitation at the level of narrator's and characters' discourse were analyzed, leading to the identification of further differences between the two translators, which

were supplemented with findings of qualitative analysis to formulate the explicitation profiles of the translators.

The theoretical part of the thesis addresses the issue of definitions of explicitation. The thesis argues, in agreement with Englund Dimitrova, that explicitation in translation is a prototypical concept and should be studied as such. The relevance of fictional world semantics, including the concept of saturation function, developed by Doležel (1998, 2003), for studying explicitation in literary translation is discussed.

# 1 Introduction

The aim of the thesis is to link two important concepts that have emerged in translation studies and have been studied for some time – explicitation and translator’s style – on the basis of evidence from an empirical study of a parallel corpus of literary translations.

Explicitation has been researched mainly as a potential translation universal, recently most often by computer-based methodologies, with results which are interesting, but often hard to compare. Although regularities have been found, explicitation still remains a pervasive but elusive phenomenon in translations, both literary and non-literary.

The concept of translator’s style is newer to translation studies, ushered by Baker (2000) as a concept seeking to highlight the autonomy, creativity and individuality of literary translators, building upon and elaborating the earlier concept of translator’s voice coined by Hermans (1986) and others.

Recent studies of translator’s style following Baker’s paper (Winters 2005, Saldanha 2005) applied computer-based methodologies in order to identify consistent decision patterns characterizing the two translators they were contrasting. Although their focus was not primarily on explicitation, their findings concerned, among other things, patterns of explicitation. The present study seeks to explore the role of explicitation in individual translator’s style by a systematic comparison of two translators across a parallel corpus. By adopting this approach and studying explicitation phenomena in their width, it is hoped, the study might be able to fill in some gaps in the description of translator’s style which escape the elaborate but sometimes too focused computer-based methodologies.

In preparation for the task, the available definitions of explicitation were first reviewed in Chapter 1. The inconsistencies in the definitions were then pursued to explore the borderline cases on empirical material in Chapter 2, the analysis bringing evidence that there are good reasons why instead of pursuing the ideal of clean-cut definitions, explicitation should be viewed and explored as a prototype-category concept.

Chapter 3 presents the generally accepted typology of explicitation developed by Klaudy (1998) and proposes a new typology, to be used with Klaudy’s translation-inherent explicitation (and implicitation). The proposed typology, based on Hallidayian language metafunctions, dividing explicitations and implicitations into experiential, interpersonal, logical and textual, is then specified in Chapter 4.

In further preparation of the empirical study, Chapters 5 and 6 address issues of style, namely author's style in Chapter 5 by some general considerations and by presenting the framework of Doležel's fictional semantics (Doležel 1998, 2003) as well suited for studying both explicitation and style *in* and *of* translation and in Chapter 6 by summing up the explorations of translator's style up to this point.

Chapter 7 presents the empirical study of the individual styles – with respect to explicitation and implicitation – of two Czech literary translators working from English into Czech. Two parallel subcorpora sampling translations created and published by the two translators at different stages of their respective careers were analyzed for occurrences of explicitations and implicitations, which were later classified in consistence with the proposed typology of translation-inherent explicitations and implicitations, first in a small-scale study and then across the whole subcorpora. The translators were revealed to exhibit similar behaviour at the level of explicitation, but to differ consistently across the whole corpus in their use of implicitations, expressed by the plicitation quotient, a measure proposed for characterizing translator's behaviour with respect to explicitation. The analysis was further specified by considering the tendencies the translators exhibited with respect to the individual types of explicitation and implicitation (experiential, interpersonal, logical and textual) and the narrator's and characters' level of discourse. Qualitative analysis of major trends in terms of these shifts was used to supplement the so-far findings. Explicitation behaviour (including the translators' use of explicitation as well as implicitation) was shown to differentiate the translators significantly. The implications of the resulting explicitation profiles for the study of translator's style are discussed.

## 1.1 Defining explicitation

If some of the issues surrounding the concept of explicitation with respect to its delimitation are to be clarified, which is the objective of this chapter, it seems reasonable to start from the statement quoted in this context probably most often – the so-called explicitation hypothesis, first formulated by Blum-Kulka in 1986. Unveiling the problems involved in defining explicitation by starting from a discussion of this key statement might provide a good alternative to the usual approach of those students of explicitation who address its definitions at all, i.e. to summing up the history of the concept from its emergence to the present, which, as we will show, has not always led to completely satisfactory results.

### 1.1.1 *Blum-Kulka*

The process of translation, particularly if successful, necessitates a complex text and discourse processing. The process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text. This redundancy can be expressed by a rise in the level of cohesive explicitness in the TL text. This argument may be stated as “the explicitation hypothesis”, which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation. (Blum-Kulka 1986:19)

Formulating this statement in 1986, Blum-Kulka was not concerned with defining explicitation. At that point of the history of translation studies, explicitation appeared to be a fairly well-established term, grounded mainly in the prescriptive approach, and no need for refining the available definitions of the concept continued to be felt for some more time.

Should this formulation of the so-called explicitation hypothesis be considered with a view to establishing a corresponding definitional basis for explicitation, such a definition would probably have to be based on the concept of “an increase in redundancy in the TL text compared with the SL text”. Blum-Kulka, however, does not specify what it is that this redundancy concerns. Another significant feature of her observation, already pointed out by Pym (2005), is that she immediately narrows her claim down to cohesive explicitness, in a rather loose way: “This redundancy *can be expressed* by a rise in the level of cohesive explicitness in the TL text.” (Blum Kulka 1986:19, emphasis RK) Blum-Kulka’s concern with explicatory shifts of cohesion is motivated by cohesion being an objectively detectable overt textual relationship, which lends itself to quantitative analysis (Blum-Kulka 1986:23), an aspect of explicitation which has attracted the attention of researchers since (Blum-Kulka 1986; Pápai 2004; Puurtinen 2004). But discussing Blum-Kulka’s formulation of the explicitation hypothesis is essential for this chapter on definitions of explicitation especially because it has become a strategy for a number of authors writing on explicitation to avoid any strict definition of explicitation by referring to Blum-Kulka’s statement, concerning cohesive explicitation only, and then extending their discussion to explicitation in general.

It is worth noticing, too, that speaking of “an observed cohesive explicitness from SL to TL texts”, Blum Kulka fails to make a distinction between ‘explicitness’ or the degree of it – as a property of any text, translated or untranslated – and ‘explicitation’ as a *rise* in explicitness observable in the transition from SL texts to TL texts.

Blum Kulka's explicitation hypothesis presupposes a shared knowledge of what the term refers to. Was she right to assume this knowledge, or is there reason to worry about the accuracy of such usage of this term?

### 1.1.2 *Vinay and Darbelnet*

Explicitation as a concept is generally believed to have been introduced by Vinay and Darbelnet (1958). The wording of their definition is the following:

Procédé qui consiste à introduire dans LA [langue d'arrivée] des précisions qui restent implicites dans LD [langue de départ], mais qui se dégagent du contexte ou de la situation. (Vinay & Darbelnet 1958/1977:9; quoted in Dimitrova).

It is not without interest that in consequent literature on explicitation in English, even this seemingly simple definition is rendered by translations differing in not insignificant ways. Kinga Klaudy, the author of the entry 'Explicitation' in *The Routledge Encyclopaedia of Translation Studies* (1998), for example, translates the French definition as:

'the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation' (Klaudy 1998:80)

while the translation given by Englund-Dimitrova in her *Expertise and Explicitation in the Translation Process* differs from Klaudy's by viewing explicitation as a method rather than a process:

'the method of introducing into the TL clarifications/details which are implicit in the SL, but which become clear from the context of the situation (Englund-Dimitrova 2005:34)'.

The difference between the two translations translating "contexte ou de la situation" as "the context *or* the situation" or alternatively "the context *of* the situation" (emphasis RK), is interesting, too.

The English edition by John Benjamins features yet another translation:

A stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation. (Vinay and Darbelnet 1958/1995:342)

Is then explicitation as defined by Vinay and Darbelnet a process, or a method/technique? The answer to this question matters for reference to explicitation as a "process" does not prevent interpreting explicitation as an at least partly unconscious process (as in translation-inherent

explicitation) while defining explicitation as a “method” or “technique” suggests that its use is viewed as intentional only. In other words, explicitation as a process would be a translation operation while explicitation as a method/technique would amount to a translation action, as the terms are used by Chesterman (1997:91). Similarly, Klaudy (2005:15) makes a distinction between ‘operations’ and ‘strategies’ while Chesterman (1997:91) reserves the term strategy for potentially conscious procedures. It is interesting to note that the John Benjamins edition of *Stylistique Comparée*, in the translation by Juan C. Sager and M.-J. Hamel – closely read by J.-P. Vinay in the process of its preparation – in contrast to the two other translations avoids translating ‘précisions’ by the disputable ‘information’. Instead, what gets explicitated in the target language is “what remains implicit in the source language”.

Vinay and Darbelnet’s definition thus relies on the idea of incorporating in the TL texture information/clarifications/details present implicitly in the SL texture, assuming that what it takes for the information/clarifications/details to have an implicit status in a – SL – text is clear enough. In other words, the definition of explicitation/explicitness hinges on implicitness.

Implicitation, then, is defined as

a stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning (Vinay and Darbelnet 1958/1995:344),

closing the circle.

As far as examples of explicitation are concerned, Vinay and Darbelnet discuss explicitation of pronouns (Vinay and Darbelnet 1958/1995:116), explicitation used to resolve an ambiguity in the SL text when required by the TL grammatical system (1958/1995:166) or TL text conventions (1958/1995:182).

Generalisation (généralisation) and particularisation (spécification) are treated by Vinay and Darbelnet as separate translation techniques. Let us quote the whole definitions for the sake of further discussion (in Chapter 1.1.2):

[Generalisation is] the translation technique in which a specific (or concrete term) is translated by a more general (or abstract) term. French generalises more than English. (Vinay and Darbelnet 1958/1995:343)

[Particularisation is] the translation technique in which a general (abstract) term is translated by a specific (concrete) term. Particularisation may require the translator to have knowledge beyond the text. (Vinay and Darbelnet 1958/1995:348)

The example given of optional generalisation is translating ‘computer’ by the more general ‘machine’. No example of particularisation is offered.

### 1.1.3 *Nida*

Nida (1964) does not use the terms ‘explicitation’ and ‘implication’, but lists ‘amplification from implicit to explicit status’ as one of the techniques of adjustment used in the process of translation. He divides these techniques (broadly corresponding to what Newmark (1988) refers to by the term ‘translation procedures’) into three categories – additions, subtractions, and alterations, with subcategories shown in *Table 1* below.

*Table 1. Nida’s techniques of adjustment (Nida 1964:227-230)*

	<b>Additions</b>	<b>Subtractions</b>	<b>Alterations</b>
a	Filling out elliptical expressions	Repetitions	Sounds
b	Obligatory specification	Specification of reference	Categories
c	Additions required by grammatical restructuring	Conjunctions	Word classes
d	Amplification from implicit to explicit status	Transitionals	Order
e	Classifiers	Categories	Clause and sentence structure
f	Connectives	Vocatives	Semantic problems involving single words
g	Categories of the receptor language	Formulae	Semantic problems involving exocentric expressions
h	Doublets		

Nida’s criteria for distinguishing between the three types of techniques of adjustments are largely formal: he uses the terms ‘additions’ and ‘subtractions’ to refer to pairs of SL/TL units in which the number of words increases/decreases in the transfer; the term ‘alterations’ is reserved for shifts other than those reflected by an increase/decrease in the number of formal elements.

All of Nida’s types of additions, including amplification from implicit to explicit status, are presented as obligatory shifts, in terms of what the target language requires. The use of this technique of adjustment is thus regarded as more or less automatic if the translation is to be adequate – a “correct equivalent”. The needs underlying the employment of additions can be basically of four types: (1) to permit adjustment of the form of the message to the requirements of the structure of the receptor language; (2) to produce semantically equivalent structures; (3) to provide equivalent stylistic appropriateness; and (4) to carry an equivalent communication load, concerning therefore achievement of one or another type of equivalence. (Nida 1964:226)

Nida remarks that amplification from implicit to explicit status involves additions of many types. His examples include additions motivated by language use (“as it is written in Isaiah the prophet” becoming “as it is written in the book containing what Isaiah the prophet said”), rhetorical conventions (“said to her, *Talitha cumi*” becoming “said to her in his language, *Talitha cumi*”) and a cultural/lexical gap (“queen of the south” explicitated as “woman ruling in the south country”, “taken in adultery” explicitated as “taken when sleeping with a man who was not her husband”) or a need to prevent an increase in communication load by explicitating a potentially ambiguous phrase (“God of peace” becoming “God who causes peace”).

It is, however, crucial to our discussion that although Nida restrains his use of the terms implicit/explicit to the label of just one subcategory of additions (and just this subcategory is usually mentioned when his concept of explicitation is discussed in literature (e.g. Klaudy 1998:81; Klaudy 1996b:99; Laviosa 2002:52; Perego 2003:67), all of his additions are, in fact, to be regarded as explicitation techniques. (This is not difficult to see from his summaries of what the addition techniques involve.) Amplification from implicit to explicit status – which he describes as “additions of many types” – seems to contain the remaining types of explicitation that are less easy to describe as a coherent category and are therefore grouped together under this summary label – which, unlike with the other types of additions, refers directly to explicitation.

Should this not be so, the consequences would be vast for Nida’s list of techniques of adjustment by subtractions does not contain any counterpart to amplification from implicit to explicit status. (His subtractions concern: a. repetitions; b. specifications of reference; c. conjunctions; d. transitionals; e. categories; f. vocatives; g. formulae; Nida 1964:231-3.) Those insisting on the view that only amplification from implicit to explicit status should count as explicitation would end up in a blind alley. For as long as translation of specific textual segments from a certain source language into a certain target language requires explicitatory additions, reduction from explicit to implicit status should be needed in analogical situations when the translation direction is reversed – and, considering that Nida grounded his discussion in Bible translation, with specific consequences for the directionality of translation, the potential existence of situations requiring implicitation should be recognized even in his list of techniques of adjustment designed for Bible translation into a wide variety of languages. A paradoxical situation would thus arise: should we advocate the restriction of explicitation to Nida’s amplification from implicit to explicit status, Nida’s exclusion of reduction from explicit to implicit status from the list of subtractions would, in fact, have the effect of voiding his tacitly reasserted assumption that all translation additions are obligatory (see his recurrent references to the adjustments being “required” by the target language). If all sorts of SL/TL pairs were analyzed within such a model, translational explicitations would necessarily outnumber implicitations – and the model would

therefore involve an inbuilt asymmetry: explicitation would be inherently tied to the process of translation while implicitation would not be envisioned at all. From today's point of view, this would amount to an exaggerated version of the explicitation hypothesis under which no partial set-off of explicitation by implicitation would exist.

Faced with this argument, we must admit that other techniques of adjustment by addition apart from amplification from implicit to explicit status must be included in the concept of what corresponds to the present idea of explicitation in Nida's *Toward a Science of Translating*. The question which of the techniques this should concern remains open, but at least some of the techniques found among both additions and subtractions must be considered unless we are ready to defend the "absolute explicitation hypothesis". Although Nida does not mention implicitation among his subtraction techniques, he concedes that, "[t]hough, in translating, subtractions are neither so numerous nor varied as additions, they are, nevertheless, highly important in the process of adjustment." (Nida 1964:231) The paired addition/subtraction techniques are the following: filling out elliptical expressions and obligatory specification/[deleted] specification of reference; connectives/[deleted] transitionals; categories of the receptor language/[deleted] categories. Implicitation may potentially also concern (avoidance of) repetitions, conjunctions (curiously enough, Nida does not list conjunctions as a separate category of transitionals), vocatives and formulae. (See Table 1.)

Reconsidered from this point of view, in Nida's approach, amplification from implicit to explicit status is a blend of a ragbag category and a category roughly corresponding to what is now referred to as pragmatic explicitation.

The theoretician himself, in fact, subscribes to the opinion that all of his additions are to be regarded as explicitation, when he sums up the discussion after presenting the last subcategory of additions:

Although we may describe the above techniques as involving "additions", it is important to recognize that there has been no actual adding to the semantic content of the message, for *these additions consist essentially in making explicit what is implicit in the source-language text*. Simply changing some element in the message from implicit to explicit status does not add to the content; it simply changes the manner in which the information is communicated. (Nida 1964:230-1; emphasis RK)

Similarly, he characterizes subtractions:

As in the case of additions, these subtractions do not actually alter the total content of the message. *They may change some features from explicit to implicit status*, but this does not substantially lessen the information carried by the communication. In fact,

these subtractions are justified primarily on the basis that they result in a closer equivalence than would otherwise be the case. That is to say, by subtracting certain formal elements one can preserve a greater degree of correspondence than would otherwise be true. (Nida 1964:233; emphasis RK)

Despite what might appear on the surface, for Nida, the relation between addition and explicitation is not that of a hyperonym and a hyponym, but the two concepts more or less coincide. Perego (2003:68-69) thus does not seem to be justified in asserting that for Nida, as opposed to e.g. Øverås (1998), addition is the more general, overriding concept of the two. Having clarified that Nida conceptualises explicitation and addition – albeit implicitly – as synonyms and with a view to the division of explicitation into explicitation by addition and explicitation by specification by Øverås, we should ask the question which is the status of the category of ‘alterations’ with respect to explicitation/implication in Nida’s categorization of techniques of adjustment. It is especially ‘semantic problems involving single words’ and ‘semantic problems involving exocentric expressions’ that might be the potential candidates for other subcategories of explicitation, the former referring to shifts on the specificity/generality scale such as rendering ‘hour’ and ‘day’ by ‘time’ and ‘occasion’ and the latter denoting more literal paraphrases of idioms etc. Nida also underscores the very common practice of translating a lower-level term in the source language by a higher-level term plus a qualifier, “which tends to bring the more generic term down to the appropriately corresponding level” (Nida 1964:236-7). He does not, however, make any reference as to the explicatory status of these alterations.

Other theoreticians of translation mentioning addition/explicitation as one of translation shifts and transformations include Komissarov (1969), Barkhudarov (1975), and Vaseva (1980). It was, nevertheless, Blum Kulka’s paper (1986) that gave the field a new impetus, coming up with a hypothesis inviting empirical testing.

### **1.1.4 Séguinot**

One of the early responses to Blum-Kulka’s paper is the article by Séguinot (1988), including a report of the results of a small study of explicitation in non-literary texts. She calls for distinguishing between explicitation due to language system differences and explicitation due to stylistic and text-type-related reasons on the one hand and explicitation due to the process of translation as such – a categorization which was later systematized by Klaudy (1998, see Chapter 3.1 ). While doing this, she specifies a criterion for identification of explicitation and the types of explicitation that can, in her opinion, occur:

The term ‘explicitation’ should therefore be reserved in translation studies for additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages. In other words, to prove that there has been explicitation, there must have been the possibility of a correct but less explicit or less precise version. This is the only way to distinguish between choices that can be accounted for in the language system, and choices that come about because of the nature of the translation process.

Explicitation can take three forms in a translation: something is expressed in the translation which was not in the original, something which was implied or understood through presupposition in the source text is overtly expressed in the translation, or an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice. (Séguinot 1988:108)

Apart from this, she provides some quite useful indications of what translation-inherent explicitation might involve by describing the occurrences in her corpus as improved topic-comment links and improved focus, the addition of linking words, and raising of information subordinated in the source text into co-ordinate or principal structures (Séguinot 1988:109). Unfortunately, her corpus of translations from French into English is very small and her reference to occurrences of these individual types rather cursory (not more than one example per type is mentioned) – and the value of her specification of types of translation-inherent explicitation is thus reduced. Her paper was, nevertheless, seminal for the conceptualization of translation-inherent explicitation.

### **1.1.5 Øverås**

The first larger-scale empirical study of explicitation, this time in literary texts, that is noteworthy also with respect to conceptualizing explicitation, is the above-mentioned study by Øverås (1998) published in *Meta*. Our discussion at this point will be limited to her standpoint as far as definitions of explicitation are concerned.

Øverås quotes Blum-Kulka’s explicitation hypothesis and specifies her understanding of explicitation as “the kind of translation process where implicit, co-textually recoverable ST material is rendered explicit in TT (Øverås 1998:574). As the term co-text is used to refer to the part of context presented by the surrounding text (as opposed to the so-called situational context, i.e. the dimensions of the communicative situation that are relevant for the production or comprehension of discourse; Brown & Yule 1983:46-50, citing Halliday), her working definition of explicitation seems rather restrictive. In spite of the relative abundance of examples in her

paper it is difficult to judge whether she always sticks to this definition as the co-text as well as situational context given are usually rather limited. The concept of co-textual recoverability is itself a fuzzy one, especially with respect to potential explicatory reliance on scenes and frames: the boundary between recovery from co-text and situational context is fluid and it seems likely that in practice, Øverås analyses occurrence of explicitation from situational context and general knowledge, too (see the example “with my cane”, i.e. example 16; Øverås 1998:579).

Øverås’s use of the word ‘co-text’ may perhaps be explained by the fact that she works with literary texts whose “communicative situation [...] relevant for the production or comprehension of [the] discourse” (see the definition of situational context above) is that of literary communication and therefore very general. Her use of the term ‘co-text’ therefore probably covers the situational contexts of communicative situations that are part of the fictional worlds established by the literary discourse including communicative situations related to the narrator’s discourse.

The author discusses explicitation of grammatical ties and lexical explicitation separately, dividing each of them into explicitation by addition and explicitation by specification. Explicitation by specification (whether grammatical or lexical) is divided into shifts resulting from either expansion or substitution. As opposed to explicitation by addition, explicitation by expansion consists in elaboration of TT constituents that can be traced back to the ST by way of lexical specification. Explicitation/specification by substitution, on the other hand, concerns cases where the TT has replaced the ST item with a more specific term (no matter whether in argument or predicate). Analysing occurrences of implicitation along with explicitation, Øverås does not specify any categorization for implicitation as her main aim is confirming the explicitation hypothesis. It may be nevertheless assumed that her approach to implicitation would be analogical. In addition to expansion and substitution, lexical specification can also be performed by neutralization, namely of synaesthesia, collocational clashes, metaphorical usage or irony. These shifts are subsumed under explicitation by virtue of reducing processing effort and thus increasing readability.

Øverås thus clearly associates specification, as described by Vinay and Darbelnet, with explicitation, which implies that shifts in the opposite direction, towards more general meaning, should be classified as occurrences of implicitation under her categorisation. For a more detailed discussion of this issue see Chapter 2.1.

Another point worth noting is that Øverås does not fail to comment on the problem of distinguishing between shifts that “merely explicitate” and shifts that introduce changes of meaning, too, (Øverås 1998:580) choosing the inclusive approach.

## 1.1.6 *Leuven-Zwart*

In Leuven-Zwart's model of analysis of shifts in translation at the microlevel and at the macrolevel, it is the syntactic-stylistic modification that is identified as explicitation/implication. Modification is defined as a relation between a ST and a TT element (transeme<sup>1</sup>) in which the relationship between the two transemes is one of contrast, i.e. each transeme has an aspect of disjunction, which means that each of the transemes bears a hyponymic relationship to the architranseme<sup>2</sup>, i.e. each has a hyponymic relationship with it. (Leuven-Zwart 1989:165,159) If the aspects of disjunction concern the quantity of elements conveying information, the modification is syntactic-stylistic – explicitation or implication depending on whether the number of elements increases or decreases. “The extra elements in the STT [ST transeme] or TTT [TT transeme] do not convey new information; they have the same informative value as the ATR,” Leuven-Zwart points out. (1989:167) Leuven-Zwart thus, in fact, regards explicitation/implication as a syntactic-stylistic modification in which the TT contains more/fewer elements without conveying more/less information.

This observation suggests that in her model, explicitation/implication are tied to change in the number of elements in the segment – addition and subtraction, in Nida's terms. Specification and generalization are kept separate from explicitation, these shifts falling within the category of modulation (semantic or stylistic): in this case, the relationship between the two transemes is hyponymic, i.e. one transeme displays an aspect of disjunction with respect to the architranseme while the other transeme displays an aspect of conjunction with the architranseme.

Addition and deletion, as the opposite of addition is called in Leuven-Zwart's model, as well as the so-called ‘radical change of meaning’, are analysed as mutation; the term refers to cases in which it is impossible to establish an ATR, due to the lack of any aspect of conjunction. (Leuven-Zwart 1989:168)

Generally speaking, despite the benefit of Leuven Zwart's highly formalized classification criteria, one drawback of her concept of explicitation seems to be that it is generally rather too narrow. It is, for instance, not entirely clear how she would treat explicitation of cohesive

---

<sup>1</sup> A transeme is a comprehensible textual unit determined with the aid of criteria derived from Dik's Functional Grammar (1978). For details see Leuven-Zwart (1989).

<sup>2</sup> Architranseme is a common denominator between two corresponding transemes, a ST transeme and a TT transeme. For details see Leuven-Zwart (1989:157).

connectors: it seems that at least those cases generally considered as explicitations where an element is not added would classify as something else, most probably syntactic-semantic modification, which has a subcategory “function word” (together with tense, person, number and grammatical class/function). A number of cases falling under the category of interpersonal explicitation and implicitation in terms of the typology proposed in this thesis would not be treated as explicitations/implications if her criteria would were applied.

### **1.1.7 Klaudy**

Although the series of papers by Klaudy (and Károly) on explicitation and implicitation (1993a, 1993b, 1996a, 1996b, 2003, 2005) includes many more points relevant to the topic of this dissertation, a more detailed discussion of most of them, apart from the issues surrounding definitions of explicitation/implicitation will be postponed (till Chapter 3.1). The early papers (1993a, 1993b) are, from the point of view of theory, largely a response to Séguinot’s contribution to the discourse on explicitation (Séguinot 1988). Interested mainly in explicitation by addition, but noting that addition is not the only device of explicitation, Klaudy takes Séguinot’s three types of explicitation as a starting point, to focus on the first one, to which she refers to as ‘simple addition’, as opposed to ‘semantic explicitation’ (the second type) and ‘explicitation through emphasis’ (the third type):

- 1) something is expressed in TT, which was not expressed in ST;
- 2) something is overtly expressed in TT, which was only understood in ST;
- 3) something is given a greater importance in TT, as was in ST.

(Klaudy, 1993a, 1993b).

The rather hazy difference between (1) and (2), however, remains unclarified: how is one to conceptualize the distinction between overtly expressing something which was only understood (or “implied or understood” as Séguinot (1998) has it) in the ST, and (not overtly?) expressing something which was not expressed (and not implied or understood) in the ST? Does the latter case – corresponding to (1) – then mean that something that has not been implied in ST has been implied in TT? Unfortunately, no examples are supplied to help resolve this ambiguity. The distinction is the more puzzling that in these two papers (1993a, 1993b) Klaudy still resists the idea of the existence of explicatory additions apart from those explainable by differences between the two languages in question, whether grammatical, stylistic or rhetoric. Taking this position, she is to be expected to be extremely reluctant to admit that any explicatory additions opted for by translators might draw on something not implied or understood in the ST and, therefore, added deliberately by the translator.

Klaudy and Károly (2003) and (2005) identify explicitation and implicitation as two broad concepts covering a number of obligatory and optional transfer operations.

Explicitation takes place, for example, when a SL unit with a more general meaning is replaced by a TL unit with a more specific meaning; when the meaning of a SL unit is distributed over several units in the TL; when new meaningful elements appear in the TL text; when one sentence in the ST is divided into two or several sentences in the TT; or, when SL phrases are extended or “raised” to clause level in the TT, etc.

Implicitation occurs, for instance, when a SL unit with a specific meaning is replaced by a TL unit with a more general meaning; when translators combine the meanings of several SL words in one TL word; when meaningful lexical elements of the SL text are dropped in the TL text; when two or more sentences in the ST are conjoined into one sentence in the TT; or, when ST clauses are reduced to phrases in the TT, etc.

(Klaudy and Károly 2005:15)

Among other things, like Øverås (and unlike Leuven-Zwart (1989, 1990)), they subsume specification and generalization under explicitation, associating specification with explicitation and generalization with implicitation.

### **1.1.8 Perego**

Older definitions of explicitation are recalled in Perego (2003). Although she notes that “explicitation is such a broad concept” (Perego 2003:68), she views this observation as a reason for restricting the term – in line with Séguinot (1988) – to “additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages”, i.e. translation-inherent explicitation, rather than an indication that definitions of explicitation should perhaps be reconsidered. She is also concerned with the relationship between addition and explicitation (see the discussion of explicitation in Nida above).

Exploring explicitation in subtitling, she makes the interesting observation that some uses of explicitation may in fact be motivated by the need to reduce the amount of text on the screen, i.e. that explicitation does not necessarily amount to text expansion. This claim can definitely be generally agreed with, but Perego’s own examples of reduction-based explicitations, unfortunately, do not appear convincing enough.

### 1.1.9 **Englund Dimitrova**

Englund Dimitrova is, in fact, the first of the people involved in explicitation research to discuss the problems associated with defining (and categorizing) explicitation in more detail (Englund Dimitrova 2005:33-41). She concludes that

“at the present time in studies of translation, a host of phenomena with certain aspects in common are grouped together under the term “explicitation”, which tends to be used as a kind of umbrella term to label certain phenomena of differences between the ST and the TT which seem to be permissible in translation.” (Englund Dimitrova 2005:40).

She notes the lack of discussion in literature of other translation solutions resembling explicitation in one or more respects, but that are not considered explicitation, with the laudable exceptions of Leuven-Zwart (1989, 1990) and Øverås (1988). Unlike Englund Dimitrova I nevertheless believe that the aim of the discussion by Øverås was to *include* neutralization of synaesthesia, collocational clashes, metaphorical and metonymical usage and irony in explicitation (Øverås 1988:583-4) rather than state the similarity with regard to some aspects between these phenomena and explicitation while denying their status as explicitation shifts. She notes that Leuven-Zwart’s rather narrow criteria were not followed and “all instances perceived to explicitate have [...] been included“ in her analysis (Øverås 1988:581). Øverås takes pains to prove that the shifts mentioned above are also shifts contributing to greater lexical cohesion – to justify their inclusion in lexical explicitation, I believe. (Øverås 1988:583) The status of these phenomena with respect to explicitation is of great concern for the study of explicitation in literary translation.

The essential difficulty with pinning down explicitation may be illustrated by quoting another statement in Englund Dimitrova (2005:34). The author asserts that “formally, on the text surface, explicitations can take one of two forms: *addition* of new elements; or *specification*, a translation that gives more specific information”. Although she is right with addition, specification – as a substitution of an element giving more information – can hardly be regarded as a type of explicitation based on *formal* criteria.

### 1.1.10 **Laviosa**

We will conclude the survey of definitions of explicitation in literature by recalling what Sara Laviosa wrote in her *Corpus-based Translation Studies. Theory, Findings, Applications* in 2002 and what still holds true to some extent. Summing up the findings of corpus-based Translation Studies and concerned mainly with simplification, she observed that

In my opinion, three main factors are responsible for the poor impact that this research has had with regard to this particular aspect of translational behaviour: lack of clear, *a priori* definition of universals of translation in general and of simplification in particular, unavailability of a large amount of textual material, and lack of a consistent methodology. These observations are also relevant to research concerning other universals, e.g. explicitation and normalisation, as I will show below. (Laviosa 2002:51)

If the boom of the corpus approach in translation studies has improved the situation regarding the second and third area – thanks to the efforts of Laviosa herself and a number of other researchers –, the definitions of potential translation universals, explicitation one of them, remain unclarified to a large extent, backfiring on research methodology and comparability of empirical results, too. The following paragraphs seek to start changing the situation.

## 2 Refining the definitions?

As the preceding chapters have shown, points on which authors tend to differ when delimiting the scope of explicitation include especially the relation between explicitation and implicitation on the one hand and specification/generalization and addition/omission on the other. Apart from this, the relation between explicitation and neutralization of collocational clashes, metaphor, metonymy and irony in literary texts remains to be clarified, too. Even before presenting the empirical part of this thesis, material collected as part of the first stage of the research presented in this thesis will be drawn on to demonstrate some points relevant to this topic.

### 2.1 Specification and generalization

As we have said above, Klaudy and Károly (2005), like Øverås (and unlike Leuven-Zwart (1989, 1990)), subsume specification and generalization under explicitation and implicitation, associating specification with explicitation and generalization with implicitation.

This is, in my opinion, an association whose validity can be challenged. Although the observation may be accurate in some cases such as

(1) ST: You could tell the men from Auburn by the noise they made. (*Falconer*)

TT: Trestance z Auburnu člověk poznal podle řinčení.

TT\*: You could tell the convicts from Auburn by the rattle.

or

(2) ST: I told Swallow that nobody would come to Rummidge, but he wouldn't listen. (*Small World*)

TT: Já jsem Swallowa varoval – že do Papridge nikdo nepřijede – ale nedal si říct.

TT\*<sup>3</sup>: I warned Swallow – that nobody would come to Rummidge – but he wouldn't listen.

ST/TT units where the connection is reversed can also be found. A number of examples where a more general rather than more specific reference results in explicitation can be found in the category of the so-called pragmatic (cultural) explicitation:

---

<sup>3</sup> The asterisk marks a back-translation by RK – a close translation of the Czech text back to English, designed to highlight the translation shift.

- (3) ST: The job of check-in clerk at Heathrow, or any other airport, is not a glamorous or particularly satisfying one. (*Small World*)
- TT: Registrovat cestující u přepážky na letišti, ať už v Londýně nebo kdekoli jinde, není atraktivní ani zvlášť uspokojujivé zaměstnání.
- TT\*: Checking in passengers at an airport counter, whether in London or anywhere else, is not an attractive or particularly satisfying job.

At the time when the Czech translation of Lodge's novel, *Small World*, was published (1984), air travel was still very much a privilege of a few selected people and quite a number of Czech readers might thus have had problems identifying Heathrow as a London airport. The use of the more general toponym therefore reduced the processing effort on the part of the TL readers and the translation may be regarded as involving an explicatory shift compared with a version preserving "Heathrow" as the identification of the place.

A similar illustration of an explicitation based on providing a more general meaning contrary to the assumed association between explicitation and specification may be:

- (4) ST: On the shelf under her counter she kept a Bills and Moon romance to read in those slack periods when there were no passengers to deal with. (*Small World*)
- TT: V přihrádce pod přepážkou měla vždy nějaký zamilovaný román, aby si přestávkách mezi náporem cestujících mohla číst.
- TT\*: On the shelf under the counter she always had a romance to be able to read in slack periods between one surge of passengers and another.

But to insist that the connection between specification/generalization and explicitation/implicitation is reversed in occurrences where some element of culture is involved while the specification~explicitation and generalization~implicitation equations hold true for other instances would be a simplification for counterexamples are not too difficult to find.

Most people would probably agree that "that kind of man" is a more general reference than "Howard" as far as a fictional character of that name in *Small World* by David Lodge is concerned. Yet

- (5) ST: No one can figure out how she can stand being married to Howard. (*Small World*)
- TT: Nikdo nechápe, jak může vedle takového mužského vydržet.
- TT\*: No one can figure out how she can stand living with that kind of man."

can be analyzed as an occurrence of explicitation where the speaker's attitude towards the said Howard is explicitated. (He is referred to as Howard in the Czech translation shortly before and the fact that he is the lady's spouse is clear from co-text, too.)

Generalizing explicitations may also be found in instances where abstract meanings expressed in the ST by relatively long stretches of text within relatively complicated sentences are "summed up" and shortened in Czech:

(6) ST: "He is the most learned man who knows the most of what is farthest removed from common life and actual observation, that is of the least practical utility, and least liable to be brought to the test of experience, and that, having been handed down through the greatest number of intermediate stages, is the most full of uncertainty, difficulties and contradictions." (*Small World*)

TT: „Nejučenější je ten, kdo má nejvíc vědomostí o věcech co nejuvzdálenějších běžnému životu a opravdovému pozorování, tedy o věcech nejméně upotřebitelných a nejméně ověřitelných zkušeností, o takových, které jsou i po nejdelším zkoumání plně nejistot, nejasností a rozporů.“

TT\*: "The most learned man is the one who knows the most of things most removed from common life and actual observation, that is of things least practically utilizable and least verifiable by experience, those that even after the longest examination are full of uncertainty, difficulties and contradictions."

In the translation of the quotation from Hazzlit, processing effort is reduced compared with the ST version preserving the longer and more specific segment and the meaning of the whole utterance becomes more explicit. The occurrence can be regarded as involving both explicitation and simplification, as is sometimes the case with explicitation.

Generalizing explicitations not involving cultural references however need not be restricted to abstract meanings or complicated syntax, but may equally well involve one-to-one shifts, as in:

(7) ST: As he spoke they both heard a small, muffled explosion – the sound, distinctive and unmistakable, of a bottle of duty-free liquor hitting the stone composition floor of an airport concourse and shattering inside its plastic carrier bag; also a cry of "Shit!" and a dismayed, antiphonal "Oh, Howard!" (*Small World*)

TT: Vtom oba uslyšeli zdušenou explozi – výrazný, nezaměnitelný zvuk láhve s bezcelným alkoholem, která se v tašce z umělé hmoty rozkřápla o tvrdou podlahu letištní haly – a zároveň výkřik „Doprdele!“ a konsternovaný protivýkřik „Ale Howarde!“

TT\*: Suddenly, they both hear a muffled explosion – the distinctive, unmistakable sound of a bottle of duty-free liquor that shattered inside a plastic bag against the hard floor of the/an airport concourse – and a simultaneous cry of „Shit!“ and a dismayed counter-cry “Oh, Howard!“

The shift in example (7) replaces a specification of the material of the floor with a general property most relevant with respect to the event presented in the sentence as part of the flow of events in the narrative (the shattering of the bottle). Since the material specification in the ST has the status of framing information in the message as termed by Gile (1995:54-5), it is mainly the properties of the material relevant for the accident being described that the reader will infer from the surface structure of the sentence and use for processing the text – which entitles us to regard the shift as an explicitation.

These examples show that contrary to the assumption common to approaches to explicitation that acknowledge the existence of a straightforward relation between explicitation/implication and specification/generalization, explicitation cannot be universally paired with specification as opposed to generalization – and similarly, implication cannot always be associated with generalization, although examples of specifying implications are harder to find, especially due to the generally lower frequency of implication in translation.

## 2.2 Addition and omission

Another pair of concepts referring to translation procedures for adjustment of presentation of information in the TT is addition/omission. While prescriptive approaches to translation studies did not have to bother with situating the borderline between explicitation and addition on the one hand and implication and omission on the other, the issue certainly is of considerable concern to descriptive translation research.

The distinction between the two pairs of terms is closely related to the concept of retrievability from context: we speak of implication or omission depending on whether the information that marks the locus of the translation shift in the ST surface structure can or cannot be retrieved from the TT context respectively, and similarly, we speak of explicitation or addition depending on whether the information that marks the locus of the translation shift in the TT surface structure can or cannot be retrieved from the ST context respectively.

Retrievability from *co-text* or its lack are certainly less disputable, although deciding which of the terms should be applied to a certain translation shift may be complicated by the question how much co-text is required or allowed for a shift to qualify as explicitation/implication. (The

relative salience of the information present in co-text and the manner of its presentation – explicit or implicit status – may influence the answer.)

Some cases of omissions are easily identifiable (no cue to the omitted information is present anywhere in the TT co-text or context):

(8) ST: He was raking leaves in yard Y when the PA said that 734-508-32 had a visitor. (*Falconer*)

TT: Hrabal zrovna listí na dvoře, když megafonem hlásili, že 734-508-32 má návštěvu.

TT\*: He was raking leaves in the yard when they were informed through the public address system that 734-508-32 had a visitor.

Other shifts are, on the other hand, easily identifiable as implicitations:

(9) ST: There were no pictures on the walls of the visitors' room but there were four signs that said: NO SMOKING. NO WRITING. NO EXCHANGE OF OBJECTS. VISITORS ARE ALLOWED ONE KISS. (*Falconer*)

TT: Na stěnách návštěvní místnosti nevisely žádné obrazy, ale byly tu nápisy: KOUŘENÍ ZAKÁZÁNO. ZÁKAZ PSANÍ. ZÁKAZ VYMĚŇOVÁNÍ PŘEDMĚTŮ. NÁVŠTĚVNÍKŮM JE POVOLEN JEDEN POLIBEK.

TT\*: There were no pictures on the walls of the visitors' room, but there were signs: NO SMOKING. NO WRITING. NO EXCHANGE OF OBJECTS. VISITORS ARE ALLOWED ONE KISS.

We may thus be able to formulate a rule of thumb to distinguish between omissions and implicitations: Unlike omissions, implicitations allow a non-negligible likelihood that the segment in question will occur in a back-translation. In other words, the likelihood that the segment will occur in back-translation will be greater than a similar likelihood for other choices of competing elements that can fill in the same “class”/position in the sentence.

The rule will enable us to identify the following as an instance of omission:

(10) ST: The meeting was on the lower floor of a new office building. (*Falconer*)

TT: Schůze se konala v přízemí jakési úřední budovy.

TT\*: The meeting was on the ground floor of an office building.

Given the TT and pushed to fill in an adjective modifying “office building”, we might select any other adjective such as “old”, “dreary”, “noisy”, “large” etc. with just the same likelihood. But what would our assessment of (11) be?

(11) ST: He had recently completed a Master's dissertation on the poetry of T. S. Eliot, but the opening words of *The Waste Land* might, with equal probability, have been passing through the heads of any one of the fifty-odd men and women, of varying ages, who sat or slumped in the raked rows of seats in the same lecture-room. (Lodge)

TT: Nedávno napsal diplomovou práci o poezii T. S. Eliota, ale úvodní slova *Pustiny* by právě tak mohla prolétnout hlavou kohokoli z padesátky mužů a žen, kteří seděli či umdlávali na křivolace seřazených židlích v této přednáškové místnosti.

TT\*: He had recently completed a thesis on the poetry of T. S. Eliot, but the opening words of *The Waste Land* could just as well have crossed the mind of any of the fifty-odd men and women who sat or dropped on irregularly arranged chairs in this lecture room.

One argument for classifying the reduction in the TT as implicitation might be that unless specified otherwise, we would expect the audience of a conference on literary theory, or any conference at that, to be of varying age. And not only that, we would be able to further specify that age range as something around mid-twenties to advanced age, relying on our personal or mediated experience. The implicated (?) segment does not say anything contrary to what would be expected. But is that enough to qualify the shift as an implicitation?

A similar example, (12), might help us clarify the issue:

(12) ST: The conferees had, by that time, acquainted themselves with the accommodation provided in one of the University's halls of residence, a building hastily erected in 1969, at the height of the boom in higher education, and now, only ten years later, looking much the worse for wear. (*Small World*)

TT: Krátce předtím zjistili, že univerzita je ubytovala v kolejní budově chvatně postavené v roce 1969, za největší konjunktury vysokoškolského vzdělání, a teď, po pouhých deseti letech, značně zchátralé.

TT\*: They had shortly before found that the University accommodated them in a hall of residence, hastily built in 1969, at the peak of the boom in higher education, and considerably dilapidated now, only ten years later.

The expectation certainly is for a university (unless it is a really miniscule one) to have more than one hall of residence. But again, should the mere fact that the implicated (?) information does not preclude the inference indicate that the inference will be made at all?

## 2.2.1 *Frames*

My claim is that the concept of frames (Petrucek 1996), previously used in literature on translation e.g. by Neubert and Shreve (1992:59-65) or Gaddis-Rose (1997:79-81), which conveniently highlights the contribution of word meaning to sentence and text interpretation, may be useful in finding the answer. To avoid confusion, I will consistently refer to Fillmore's later use of the term 'frame', in which frames were understood as cognitive structuring devices indexed by words associated with them that are part of particular texts, and evoked in the service of understanding – as opposed to his earlier approach contrasting frames as linguistic entities with 'scenes' as cognitive, conceptual or experiential entities (Petrucek 1996:1). Within this view, words presented as part of the text evoke the frame/s in the mind of the speaker/hearer while the interpreter of the text (translator, reader) invokes the particular frames on the basis of the words. The concept itself is an extension of the concept of case frames, characterizing small abstract 'scenes' or 'situations' in case grammar. The argument associated with case frames was that "to understand the semantic structure of the verb it [is] necessary to understand the properties of such schematized scenes" (Fillmore 1982:115, quoted in Petrucek). The concept of frames implies, among other things, that knowing the meaning of any of the words evoking a particular frame requires access to that frame and that knowing the meaning of any of these words means, in a sense, knowing the meaning of all of them. In a similar context, Neubert and Shreve (1992:56-9) speak of various kinds of copresence: from immediate copresence to prior physical copresence and potential physical copresence and, especially, linguistic copresence, on all of which frames may be based.

The frame invoked by the segment "v kolejní budově/in a hall of residence" in the TT in the above example is a complex and semantically rich frame of studying at a university, including various forms of accommodation in the place of study, implying that the participants of the conference are accommodated in rooms inhabited by students during the term. The elements of the frame will include a student, a university, a subject of study, a university teacher – and other elements. Discussing the Commercial Transaction Frame, Petrucek (1996:1) distinguishes between elements of a frame (a buyer, a seller, goods, money) and words indexing or evoking different parts of the frame (e.g. verbs buy, sell, pay, spend, cost, and charge). It is, however, not clear what the property necessary for a word indexing a frame to qualify as an element of that frame is.

Any more detailed discussion of frames is likely to suggest that frames are prototypically structured entities, involving elements that are more 'central' and thus likely to be mentioned in any account of that particular frame, and elements which are more 'peripheral' and may or need not be invoked depending on the indexing expressions.

When dealing with the role of metonymy in word-formation, Koch (1999:139-59) stresses the essentiality of contiguity, generally viewed as the principle underlying metonymy, for frame structuring: it is contiguity that links elements of a frame as well as the frame and its elements. The contiguity links are, however, neither arbitrary nor universal: frame models represent non-accidental networks of contiguities, contiguity relations only holding for ‘salient’ members of the conceptual categories. Put in other words, frames and the contiguity relations constituting them have ‘prototypical’ character as opposed to ‘categorical’ character in the classical Aristotelian sense.

The concept of ‘salience’ links frame theory to another key concept in cognitive theory and cognitive linguistics, namely that of figure/ground alignment, in translation-studies literature discussed e.g. by Kussmaul (2000:64-6) or Tabakowska (1993:46-52). “Every concept designed by a given lexical item [in actual text usage; note RK] appears as a figure in relation to (at least) another contiguous concept that – for the time being – remains the ground within the same frame,” Koch (1999:152) observes. This observation is, in fact, equivalent to another statement regarding frames presented above in the discussion of frame semantics: The concept of frames implies, among other things, that knowing the meaning of any of the words evoking a particular frame requires access to that frame and that knowing the meaning of any of these words means, in a sense, knowing the meaning of all of them. The added value of Koch’s observation is, however, the emphasis on the salient structuring of the network – and the relativity of this structuring. (In agreement with this observation, Tabakowska (1993:46), too, speaks of *relative* salience when discussing figure/ground alignment.) Defining metonymy, Koch claims that “at some moment, while we are using the same lexical item, certain pragmatic, conceptual or emotional factors may highlight the ground concept so that figure and ground become inversed. That is what we call metonymy.” (1999:152) These pragmatic, conceptual or emotional factors triggered by the actual co-text and the frame-indexing words it involves are also the factors determining the relative salience of the item whose status with respect to explicitation/implication and addition/omission we are concerned with, contributing to the decision whether the given shift will be classified as implication or omission on the one hand or explicitation or addition on the other. Implication and explicitation correspond to those shifts where the overtly expressed element belongs to the salient part of the frame (the figure) while the less salient the element within the frame is (the more it likely it is to be analyzed as part of the ground, with respect to the given pragmatic, conceptual and emotional factors), the more likely the shift is to be classified as omission or addition (depending on the location of the “surplus element” either in the ST or the TT, respectively).

Individual and cultural differences in frames must not be disregarded, either. One person's frame related to study at a university will be more developed than the analogical frame of another speaker of the same language if their direct and indirect experience in that domain differ substantially. The fact that frames are inseparably attached to culture/s is hard to overlook in discussing translation. The idea that a university is likely to have several halls of residence is likely to be not very central to the university study frame – which relativizes the classification of the segment quoted in (12) as an occurrence of implicitation. Our so-far conclusion is as follows: The more central/salient an element of a frame indexed in the text to that frame, the more legitimate the claim of the segment to the status of implicitation as opposed to omission – and vice versa: the more peripheral/receding in terms of salience the element of the frame indexed by the textual cue, the more appropriate the classification of the corresponding shift as an omission (as opposed to implicitation). Explicitation and addition are in an analogical relation.

Another example, perhaps even closer to the “omission pole” on the scale from implicitation to omission, describes a situation experienced by Philip Swallow in Turkey:

(13) ST: At private parties there would be food and drink somehow scrounged or saved in spite of the endemic shortages – at what cost and domestic sacrifice Philip hated to think. (*Small World*)

TT: Jídlo a pití na soukromé večírky vždycky nějak sehnali nebo ušetřili vzdor zásobovacím potížím – Philip raději nemyslel na to, za jakou cenu a s jakými rodinnými obětmi.

TT\*: Despite insufficiency of supply, they always somehow managed to get or save food and drink for private parties – Philip preferred not to think at what cost and sacrifice of their families.

Although the meaning of “endemic”, i.e. “of or relating to a disease (or anything resembling a disease) constantly present to greater or lesser extent in a particular locality” or “originating where it is found” (The Free Dictionary), fits the Shortage Frame well and most of it can be inferred from the frame upon invocation by “zásobovací potíže/insufficiency of supply” as the indexing expression (since shortages are generally conceptualized as unpleasant, linked to a smaller or greater geographic area and potentially recurring), the collocational – metaphorical – association with disease is likely to be assessed as not very salient within the frame and not likely to be invoked without an explicit indexing expression; the translation shift is therefore more likely to be assessed as an omission than an implicitation, although the latter cannot be regarded as totally inappropriate.

Petruck (1996:6) admits that the “practical matters” Frame Semantics research still needs to address include determining the contents of a frame, determining the boundaries of a frame, and determining how frames interact. All these issues are of great interest to translation studies, too. Even before more is known in this respect, we may already admit that the borderline between explicitation/implication and addition/omission is fuzzy and suggest that the relative salience/centrality of the aspects of the frame indexed by words in the ST or TT segment will determine the position of the translation shift on the cline between implication/omission or explicitation/addition respectively.

## 2.3 Neutralization of figurative language

Since the discussion above suggests that explicitation is a much less well-defined category than it has been believed, it is worth considering the inclusion of explicative neutralizations of figurative use of language, too, in consistence with Øverås (1998), who felt the need for this inclusion – perhaps not by pure coincidence – also when analyzing explicitations in her parallel corpus of literary texts.

The argument that processing of metaphors in reading texts usually takes more processing time and effort but brings the added value of more meaning being communicated implicitly seems to be in favour of this inclusion as explicitation is usually regarded as correlating with increased readability, i.e. faster and easier processing of texts.

The approach towards neutralization of figurative uses of language proposed here is therefore inclusive, but it seems important to assess each such potential occurrence on its own terms. Consider the following example:

ST: Behind a low wall of liver-coloured brick, all that was visible was a domed roof built of the same material, and an entrance with steps leading underground. (*Small World*)

TT: Za zídkou z temně rudých cihel bylo vidět jen kupoli z téhož materiálu a schody vedoucí pod zem.

TT\*: Behind a low wall of dark red brick, all that was visible was [...]

While “liver-coloured” seems to be an instance of figurative use of language it seems somewhat disputable whether the shift is explicatory. The reference to the “liver-coloured” brick seems to appeal to a very immediate kind of experience and the use of the image can hardly be evaluated as increasing the processing time – or vice versa, the translation solution opted for can hardly reduce the processing time and effort. The source text wording seems to be explicit enough as it

is, and therefore the example seems to indicate that the inclusion of some (even many) shifts from figurative to literal mode of expression into the class of explicitations does not have to mean that *all* these phenomena should automatically classify as explicitations.

## 2.4 Conclusion

All of the above parts of the discussion point to the intrinsic difficulties involved in delimiting explicitation, suggesting what Englund Dimitrova (2005:33-41) has noted as the first among the people involved in research of explicitation in translation studies:

“at the present time in studies of translation, a host of phenomena with certain aspects in common are grouped together under the term “explicitation”, which tends to be used as a kind of umbrella term to label certain phenomena of differences between the ST and the TT which seem to be permissible in translation.” (Englund Dimitrova 2005:40).

I would like to go one step further, arguing that explicitation is a prototype category, i.e. a category the membership of which cannot be defined by a single property shared by all of its members, but whose members are connected by family resemblances. (For a discussion of prototype categories in translatology see e.g. Halverson 1998). What can translation studies do instead of piling up rather futile attempts at constructing definitions around single/individual attributes of explicitation is describing the centre and the periphery of the category, which has not been done to my knowledge yet.

Explicitness of – non-translated – texts was discussed in Hausenblas (1997:46-53), who comments on the semi-terminological nature of the concept and specifies its relation to other concepts such as lack of ambiguity/ambiguity, denotation/connotation, direct/indirect form of expression, text/subtext, completeness/incompleteness of expression, and implication. None of the binary oppositions was found to stand in a clear-cut relation to explicitation/implication. Having undertaken this effort to delimit explicitation/implication with respect to phenomena that seem akin to it, we will perhaps learn to better appreciate one of the conclusions of Frame Semantics, this time applied to explicitation/implication as a twin concept rather than its individual instances: that in Frame Semantics with its U-semantics (semantics of understanding), a word is defined in relation to its background frame, not in relation to other words. (Petrucci 1996:3).

Acceptance of explicitation as a prototype category and the inclusive approach towards explicitations of different kinds seems to be in good accord with the purpose of this study: to use

explicitation as a phenomenon providing certain focus, but not too narrow focus, to our study of translator's style.

## 3 Classifying explicitation

### 3.1 Typology by Klaudy

One of the points of consensus in the current discourse on explicitation is the classification of the phenomena falling under this concept proposed by Klaudy, which has found its clearest expression in the entry devoted to explicitation in *Routledge Encyclopaedia of Translation Studies* (1998), authored by Klaudy herself. In 1998, Klaudy divides explicitation into obligatory explicitation, optional explicitations, pragmatic explicitations, and translation-inherent explicitations (Klaudy 1998:81-3).

Obligatory explicitation is defined as explicitation dictated by differences in the syntactic and semantic structure of languages; without obligatory explicitations target texts would be ungrammatical. The essence of obligatory explicitation can be expressed by Jakobson's much quoted statement that rather than by what they *can* express, languages differ by what they *must* express.

Optional explicitations, on the other hand, reflect different text-building strategies and stylistic preferences of languages. Their use is optional to the extent that the target text sentence is grammatical even without their application, but the resulting text will be perceived by native speakers as lacking in naturalness. The examples of optional explicitations mentioned by Klaudy are addition of clause-initial and connective elements, the use of certain syntactic patterns such as relative clauses, and the addition of emphasizees for clarification of sentence perspective (Klaudy 1998:83).

Pragmatic explicitations are the label Klaudy uses to refer to explicitations of implicit cultural information due to differences between cultures. The examples given are culture-bound items well known to the source language community which mean little or nothing to the target language audience; *Maros* is thus translated as "river Maros" or *Fertö* as "lake Fertö" (Klaudy 1998:83).

The last type of explicitation listed by *Routledge Encyclopaedia of Translation Studies*, and traced back to Séguinot (1988), are translation-inherent explicitations, explainable by none of the motivations listed above and therefore attributed to "the nature of the translation process itself" (Klaudy 1998:83). Although translation research has not been able to specify the motivations for translation-inherent explicitation with much more precision to date, such a description provides enough ground for taking serious interest in this type of explicitation.

This relatively straightforward-looking and today generally accepted classification of explicitation has nevertheless been the result of a long-lasting process of theoretical negotiation. Looking back at Klaudy's contributions to the discourse, we find that in 1993 (Klaudy 1993a), dealing specifically with explicitation by additions, only two basic categories of explicitations by addition are recognized: obligatory and optional explicitations, the latter including pragmatic and textual explicitations as two distinct subcategories (Klaudy 1993a:375-6), pragmatic explicitation referring to the same type of translation shifts as in Klaudy's later writings while textual explicitations are said to reflect "the differences that exist between languages concerning their text building strategies and stylistic preferences" (Klaudy 1993a:376). The seven types of additions identified in Klaudy's empirical research concerning translation of non-literary texts from Russian into Hungarian however include "seemingly unmotivated additions probably due to "stylistic habits"" as the seventh type (Klaudy 1993a:378), the other types of additions being addition of connective elements at the beginning of sentences; additions of connective elements at the beginnings of clauses; addition of emphasers for improved topic-comment relationships; pragmatic additions; the use of full names of institutions instead of abbreviations; and explanatory additions to military terms (the last type is closely related to the specific type of texts dealt with).

Klaudy (1993b) marks a shift towards three basic types of explicatory additions: obligatory, optional, and pragmatic. What would today be classified as translation-inherent explicitations would still most probably fall under optional explicitations in Klaudy (1993b): the author observes that "some of them can be very well explained by textlinguistics, some of them can be really regarded as part of the editing strategies" and she is "convinced that textually based optional additions are very important for the explicitation hypothesis" (Klaudy 1993b:76).

Klaudy's classification of explicitation is first extended by the fourth type in Klaudy (1996a:103), where the fourth type of explicitation is termed 'translation-proper explicitations', with reference to Séguinot (1988<sup>4</sup>), but the concept is not developed any further.

Since the interest of this thesis is specifically with these translation-inherent explicitations (and implicitations, too), a finer typology of these shifts was needed. The following chapter will provide the necessary basis for a proposal of new typology to be used in the analysis of the corpus material.

---

<sup>4</sup> The reference may be erroneous and as References list only Séguinot (1985) and Séguinot (1988). The page reference however fits neither Séguinot (1985) nor Séguinot (1988).

## 3.2 Halliday's language metafunctions

The following chapter will sum up Halliday's concept of language metafunctions (1973, 1978, 1989) and subsequently discuss its use as a basis for categorization of occurrences of translation/inherent explicitation (and implicitation), which was applied in this dissertation.

M. A. K. Halliday's concept of three metafunctions of language, elaborating his four-level model of language (semantics, lexicogrammar, phonetics-phonology/graphology, context/sociosemiotics) has appeared in his works as early as in the 1970s (e.g. *Explorations in the Functions of Language*, 1973; or *Language as Social Semiotic*, 1978), resulting from his study of development of children's speech viewed as a model of functions and use of language, undertaken in cooperation with Basil Bernstein, to be later generalized for adult speech by Halliday. Operation of the three metafunctions of language identified by Halliday – ideational, interpersonal and textual – has been examined in detail by systemic functional linguistics, with focus on the systemic means available in different languages for specific instantiations of the individual metafunctions. No matter how useful the specific results of this of linguistic study were found with regard to the aim of this dissertation, the significance of these generalized language functions for human language communication goes far beyond this description – and this is why, the author of this dissertation is convinced, Halliday's language metafunctions are an extremely valuable tool for looking into patterns of explicitation in translation.

Halliday's definition of his language metafunctions draws on the concept of 'meaning potential', representing one of the cornerstones of his theory of language at a very general level. He defines them as "areas of meaning potential which are inherently involved in all uses of language" (Halliday 1978:47). Viewed paradigmatically, language is for Halliday a system of meaning potential; texts are actualizations of this potential (Halliday 1978:39-40). To prevent misunderstanding, let us remind ourselves that rather than functions reflected in certain configurations in specific *use* of language, as Bühler's or Jakobson's functions of language, Halliday's metafunctions are functions inherent to language as such and inevitably jointly present in every language use and every utterance (for more details see below).

Halliday's sociosemiotic model relates the communication situation (with *field*, *tenor* and *mode* as the main semiotic variables) to its semantics (involving three functional semantic components – ideational, interpersonal, and textual) and the text itself (whether spoken or written, depending on the specific tenor). While the semantic features of the communication situation activate the corresponding components of the semantic system, this system is instantiated in the resulting text.

The field of discourse, as a type of symbolic activity, tends to determine the **ideational** functional semantic component, i.e. the range of meanings relating to the content of communication – it is the use of language in the “observer function”. The tenor of discourse, reflecting the roles of the participants in communication, tends to determine the **interpersonal** functional semantic component, i.e. the range of meanings relating to the participation of the participants in communication – in this function, language is used in the “intruder function”. And finally, the mode of discourse, as a rhetorical channel between the participants in communication, tends to determine the **textual** functional semantic component, i.e. the range of meanings relating to the texture, the makeup of the text as such – it is the use of language in its relevance to the environment. (Halliday 1978: 110-11, 116-17).

The concepts ‘field’, ‘tenor’ and ‘mode’ play the role of a framework for capturing the social context as a semiotic environment in which people exchange meanings; they are three dimensions defining the structure of the communicative event (Halliday 1978: 110). They are closely related to ‘register’: knowing the field, tenor and mode of a certain communicative event, we should be able to predict to a certain extent the semantic properties of texts associated with this situation. The term ‘register’ mediates between semiotic dimensions of communicative situations and the text itself. It can be defined as a configuration of semantic resources a member of a certain culture typically associates with a certain type of situation. These resources are instantiated with the help of grammar and lexis and are thus typically recognized by speakers as certain combinations of words and language structures (Halliday 1978: 110-1).

Let us sum up one more with Halliday the essence of individual metafunctions of language. The **ideational** function (with the speaker in the observer role) is *construing* experience as meaning, analyzing and relating its components. The **interpersonal** function (with the speaker in the intruder role) is *enacting* social roles and relations as meaning; and the **textual** function (guaranteeing text relevance) is *modulating* meaning as the flow of more and less important information (Caffarel et al. 2004:537-662).

What has been said so far suggests what it is that makes the system of language metafunctions so remarkable and, as will be shown below, so well suited to explicitation analysis: it “explains the internal nature of language in such a way as to relate it to its external environment” (Halliday 1978:45).

How can the nature of the individual metafunctions be further specified? The **ideational** function is a function mediating the speaker’s meaning potential at the level of *content*, it is the communicative content, language “about things”. This functional component is available to individual speakers to express in language their individual experience consisting in phenomena of

their environment, namely beings, objects, processes and activities, properties, states and relations – as well as language itself and “meta-phenomena” – phenomena previously expressed in language, of which they testify indirectly. As far as language as a system is concerned, the ideational function as its functional component reflects the collective cultural experience of its speakers. (Halliday 1978:112)

The keyword of **interpersonal** function is *participation*: the speaker’s interpersonal meaning potential is closely related to his/her participation in communication, language mediating action. Through this functional semantic component, the speaker intrudes into the situational context: s/he expresses his/her attitudes and opinions and strives to influence the other participants in communication; s/he performs certain *roles*, whether reflecting the nature of language as such (information seeker/provider etc.) or actively adopted by him/her. (Halliday 1978:112)

The **textual** function instantializes speaker’s meaning potential contributing to text organization and its presentation as *relevant*. And on the other hand, from the hearer’s point of view, the textual function enables distinguishing text from an arbitrary succession of sentences. It expresses the relation of language to its environment, both verbal (what has been said or written) and non-verbal. (Halliday 1978:112-3).

Although the metafunctions of language are not hierarchically organized it is evident that there is certain difference between the ideational and interpersonal function on the one hand and the textual function on the other. While the former two functions relate language to its external – experiential and situational – context, extralinguistic reality of natural and social character, the textual function relates to language itself and its status is thus different. (Halliday speaks of the “enabling” status of the textual function; Halliday 1997.) Its role is to *present* ideational and interpersonal meanings as information shared between the speaker and the addressee. Ideational and interpersonal meanings, however, can be instantialized only in combination with textual meanings (Halliday 1978:113).

Halliday himself rejects the idea of a hierarchy of language metafunctions (Halliday 1978: 49), claiming that a potential prioritization of a certain metafunction reflects the aims of the research applying the concepts rather than the nature of the functions as such. Psycholinguistically minded authors will stress the ideational function while their more sociolinguistically oriented colleagues are likely to emphasize the interpersonal function. There are authors expressing the opinion that the ideational and the interpersonal function have a different status from the point of view of ontogenesis of human speech (Painter, in press, cited in Muntigl 2004:58). In very young children the ideational function and the interpersonal are one (Halliday 1978:53), but it may be argued that it is the interpersonal function that represents a framework for the development of ideational

potential in children as speakers. The child enters communication as its participant first and only then is s/he able to develop his/her ideational potential in relation to the semantics of the communicative event. The textual function, these authors argue, is the last to develop in children's speech (Muntigl 2004:57-8; Halliday 1978:56).

Before proceeding in Halliday's four-level model of language from the semantic level to lexicogrammar in order to outline the lexicogrammatical systems available for instantiation of individual metafunctions, as another step toward analysis of individual instances of explicitation in translation, which will be our goal Chapter 4, let us point out a very important fact that has already been addressed briefly above: that the individual metafunctions of language interweave in texts in a way not unlike polyphony:

[...] the grammatical structure [...] allows the different functions to be mapped onto one another in a sort of polyphony. I use this metaphor because in polyphonic music the different melodies are mapped onto one another so that any particular chord is at one and the same time an element in a number of different melodies. In the same way, in adult language any element in a syntagm – say a word – is at one and the same time filling a role in a number of different structures.“ (Halliday 1978:56)

Language metafunctions are thus not to be regarded as paradigmatic oppositions in the sense that an utterance would involve just one of them. Quite on the contrary, each utterance is an instantiation (another term used by Halliday) of all three of them simultaneously. This fact needs to be taken care of in the analysis that will follow; it cannot be avoided as it reflects the nature of language as such. As Halliday has pertinently pointed out, “every time [the speaker] opens his mouth, he is both observer and intruder at the same time” (Halliday 1978:56). (And a subject organizing the text in compliance with principles of relevance, one might add.) Before addressing explicitation in parallel texts let us show how language metafunctions operate in monolingual texts, at clause rank.

From the point of view of individual metafunctions, clause may be regarded as a figure in the flow of information (instantiating the ideational function and the corresponding lexicogrammatical systems), as a step in dialogical interaction (instantiating the interpersonal function and the corresponding systems) or as a message in the flow of information (instantiating the textual function and the corresponding textual systems) (Caffarel, Martin, Matthiessen 2004:542). This superposition of language functions is regarded as one of the most fundamental properties of language whatsoever – Halliday and Hassan speak of language “thickness”, i.e. stratification of language manifested in individual layers dedicated to content and expression (Halliday, Hasan 2000:208; in Muntigl 2004:51).

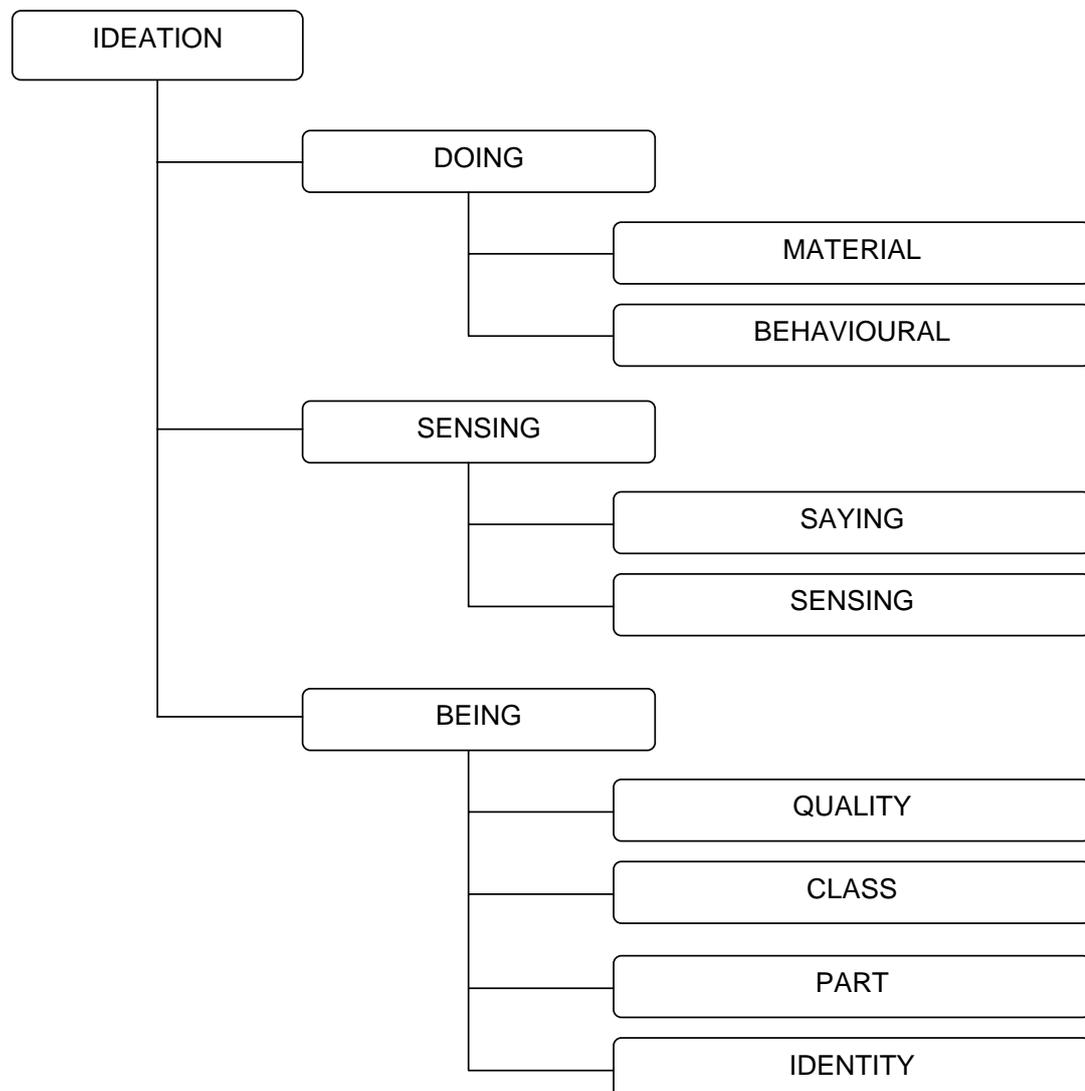
### 3.2.1 *The ideational function*

What are the ways in which the ideational function is realized at clause level? As far as this function is concerned, Halliday distinguishes between its two components – experiential and logical –, differing in both their nature and forms of realization. Having characterized the ideational function as a function mediating the speaker’s meaning potential at the level of *content*, the communicative content, language “about things”, and as a function *construing* experience as meaning, analyzing and relating its components, and having observed that from the ideational point of view, a clause may be regarded as a figure in the flow of information, we may specify the **experiential** component of the ideational function as mediating *events as configuration* while the **logical** component of the ideational function may be said to mediate *events as sequence* (Caffarel et al. 2004:575). The experiential function (which will be referred to as the ‘experiential function’ from now on) therefore concerns the internal structure of experiential events – at the level of the clause – while the logical function mediates their arrangement in time, including potential causal relationships – by means of inter-clausal relationships.

The main system for actualization of experiential meaning potential is the **transitivity** system. It is this system we draw on to code in language our experience as a flow of events structured as configurations of a certain *Process*, its *Participants* and *Circumstances*. Focusing on the ideational function and transitivity, it may be said that each utterance features a certain kind of Process involving one central Participant and other optional Participants and one or more optional Circumstances. The Processes singled out from the flow of events can be divided into Processes of doing/happening, Processes of sensing, and Processes of being. Each of these types of Processes can be split further: doing/happening Processes into material and behavioural, sensing Processes into mental and verbal processes, and being Processes into relational and existential Processes. Relational Processes may be divided into attributive and identifying and so on. As for Process Circumstances, they can be temporal (when?), spatial (where?), of manner (how?), of cause (why?), of role (as what?), of accompaniment (together with?) etc. (Muntigl 2004:63,67)

As for Process Participants, individual types of Processes tend to show typical structures: an Actor and a Goal are singled out from the flow of experience by Material Processes; Behavioural Processes usually involve one central Participant; Mental Processes a Senser and a Phenomenon, Verbal Processes a Sayer and a Verbiage – the product of the Sayer’s verbal activity. Relational processes tend to involve two Participants: A Carrier and an Attribute with Attributive Processes and a Token and a Value with Identifying Processes. Existential Processes have only one Participant, an Existent. (Muntigl 2004:63 ff.; Halliday 1997)

Discussing language metafunctions with a view to proposing a new typology of explicitation, studying the details of the lexicogrammatical systems available for instantiation of experiential meaning those as above is of marginal interest to us and the rather sketchy account of Processes, Participants and Circumstances into which instantiations of the experiential function can be analyzed will suffice for our purposes. Halliday's criteria for Process classification are partly grammatical, i.e. largely specific to individual languages, and moreover, their author has proved (Halliday 1994, cited in Muntigl 2004:65) that there are behavioural, verbal and existential processes which belong to a combination of these categories rather than a single one. It is therefore likely that Halliday's classification of Processes will not remain the last word for long. J. R. Martin, for instance, has come up with a proposal to approach Process classification topologically – sorting them based on certain prototypes (Muntigl 2004:66), which, considering the nature of the ideational function cognitive factors, seems highly appropriate.



*Diagram 1: The experiential function according to J. R. Martin (2004)*

The main feature distinguishing the **logical** component of the ideational function (which will be referred to as the ‘logical function’ from now on) from the experiential component/function is the fact that its operation extends beyond the clause. The logical metafunction construes experience within sequences of clauses. Systemic functional linguistics distinguishes between two subsystems of the logical function, taxis and the logicosemantic system. Taxis involves parataxis and hypotaxis, with paratactic and hypotactic connectors as its markers. The logicosemantic subsystem for realization of the logical function can be analyzed into relations of expansion on the one hand and projection on the other. (Muntigl 2004:69). Halliday’s categorization of expansion is summed up in the following table:

*Table 2. Types of logicosemantic expansion (adopted from Muntigl 2004:69, citing Halliday 1994: 220)*

Type of expansion	Description
Elaboration “i.e.”	One clause expands another by elaborating on it (or a part of it): by reformulating, specifying, commenting or illustrating.
Extension “and, or“	One clause expands another by extending beyond it: by adding a new element, an exception to it, or an alternative.
Enhancement “so, yet, then“	One clause expands another by embellishing it: by qualifying it with some circumstantial features.

Alongside expansion, the logicosemantic relation of projection operates between clauses. Clauses may be projected as locutions (*He says he does not like the proposal*) or ideas (*I think we are not going to leave before tomorrow*).

J. R. Martin (2004), whose discourse analysis will also be drawn on, differentiates between discourse systems of ideation and conjunction (corresponding to the experiential and logical component of the ideational function respectively).

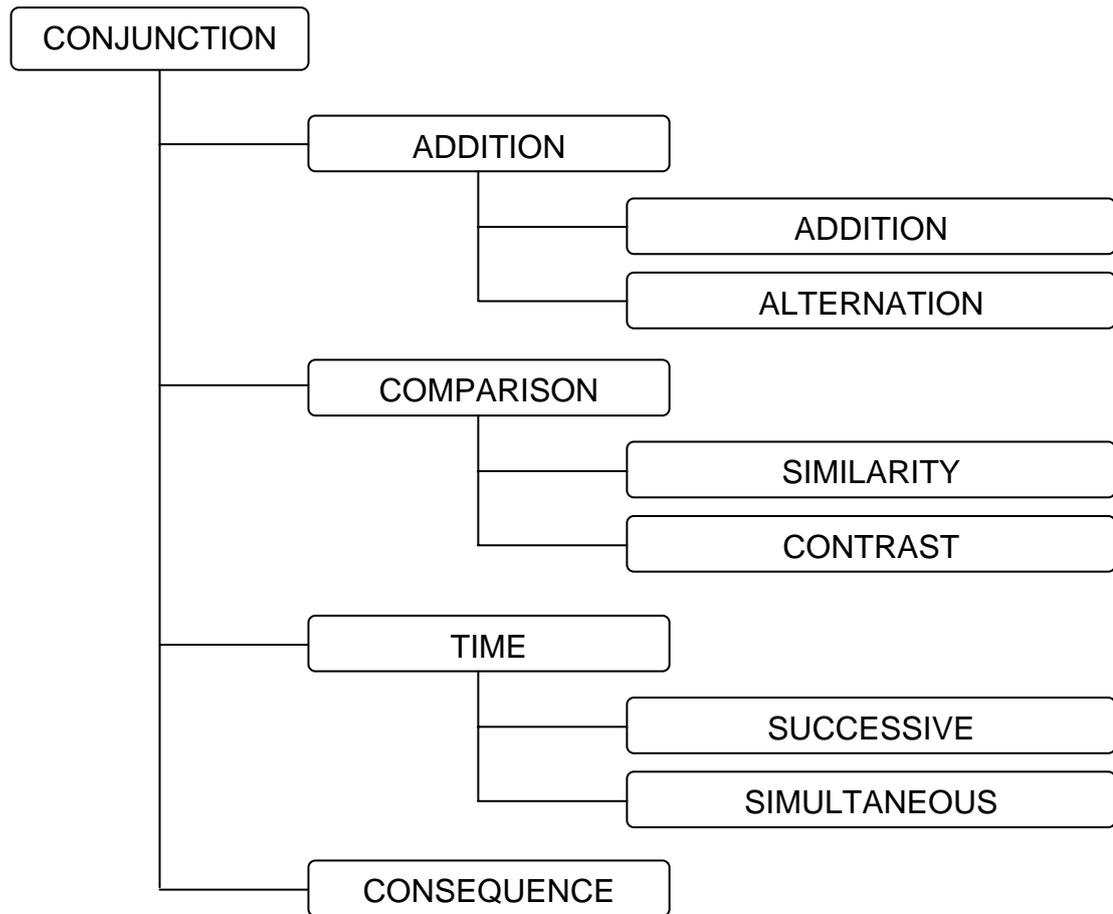


Diagram 2: The logical function according to J. R. Martin (2004)

### 3.2.2 The interpersonal function

As far as the interpersonal metafunction is concerned, we have said that it involves social roles' enactment in social interaction. Social interaction may be regarded as a kind of exchange – of commodities which may have the nature of goods and services on the one hand and information on the other, these commodities being provided or requested by participants in communication. Muntigl (2004:58) has proposed the following structure of social interaction:

Table 3. Social interaction as exchange

Role in exchange	Commodity exchanged	
	<i>goods and services proposals</i>	<i>information proposition</i>
<i>provided</i>	offer	statement
<i>requested</i>	command	question

The exchange of commodities in social interaction through language makes use of the grammatical system of mood. Three of the above types of social interaction are associated with “typical” (grammaticalized) mood subsystems – the declarative (statement), the interrogative (question), and the imperative (command). The linguistic means used in offering goods and services as part of social interaction have not been systematized – at least in English and Czech – and have no corresponding grammatical subsystem. The above-named kinds of social action are the basic ones, but do not exhaust the list: participants in social interaction greet each other, agree, with each other, blame each other, assess each other etc. It should nevertheless be noted that a given type of social action need not involve the use of a corresponding “typical” grammatical subsystem: statements can be made in interrogative mood etc. (Muntigl 2004:59)

J. R. Martin analyzes the operation of the interpersonal function in discourse in terms of the *system of appraisal*, which is concerned with evaluation, namely attitudes negotiated in a text, the strength of the feelings involved and “the ways in which values are sourced and readers aligned” (2004:22). It can be thus seen that source projection is a potentially disputable area where Halliday’s and Martin’s respective conceptualizations of the operation of the ideational and interpersonal function differ. Fortunately, projection is not an issue of much importance for our discussion of explicitation (projection sources are rarely explicitated or implicitated) and therefore can be left aside. The rest of Martin’s system of appraisal involves subsystems of *attitude* (for expressing affect, i.e. feelings; judgement (of character); and appreciation (of values)) and *graduation* (for expressing force – by intensifiers, attitudinal lexis, metaphor and swearing – and focus – in terms of sharpening or softening (e.g. “exactly”, “a kind of”). Another system for expressing interpersonal meanings, operating alongside the system of appraisal, is the *system of modality*, whose components, modalization and modulation, correspond to Halliday’s exchange of information and goods and services respectively. Modalization involves expressing probability (how probable?) and usuality (how usual?) while modulation concerns obligation (how obliged?) and inclination (how inclined?). Halliday’s map of these subsystems differs at the lower levels again (see e.g. Muntigl 2004:60-1), but these differences are even less important to our discussion than the classification of the projection subsystem.

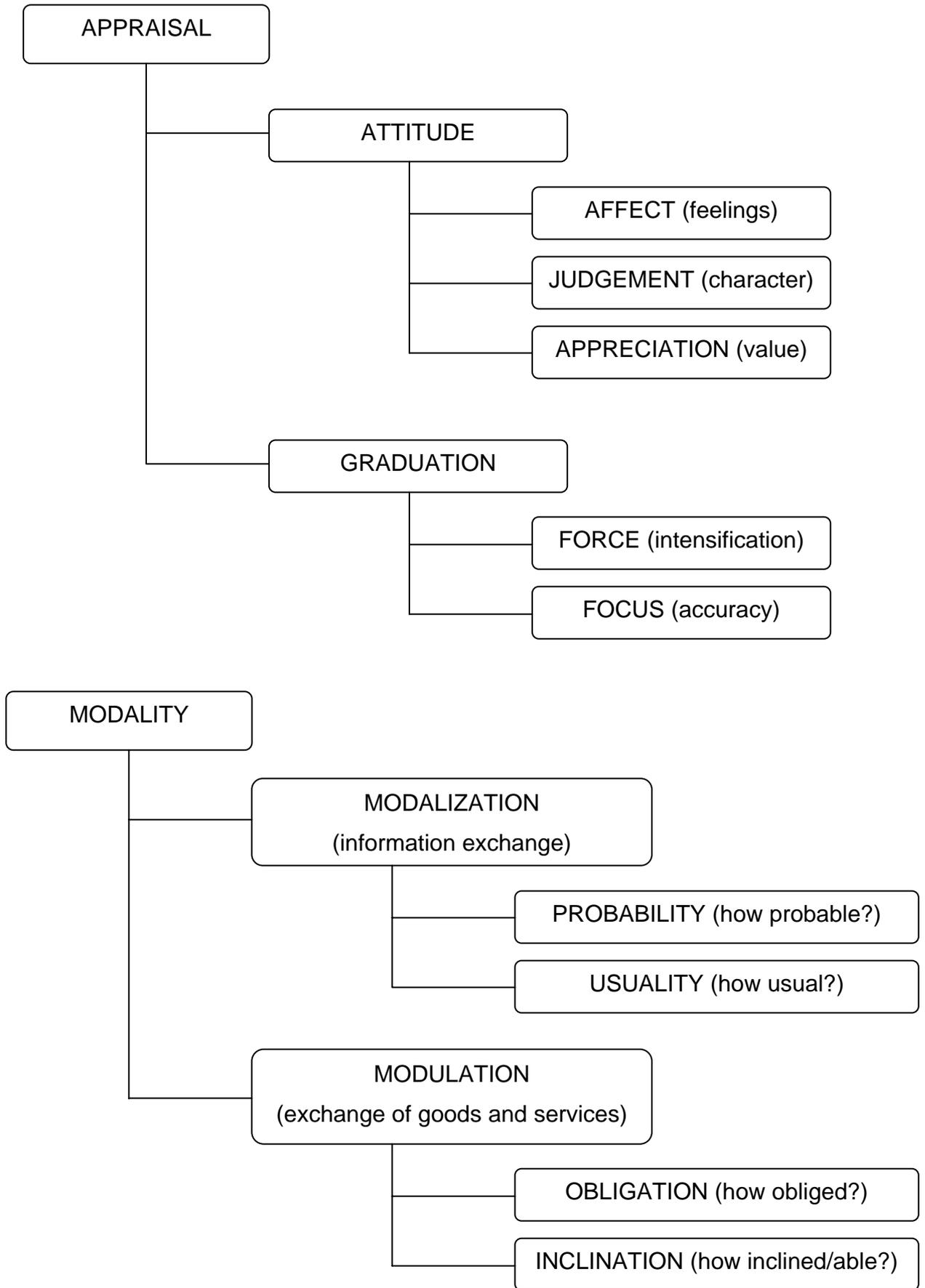


Diagram 3: The interpersonal function according to J. R. Martin (2004)

### 3.2.3 *The textual function*

The textual function has been specified above as modulating the meaning potential so that it is perceived as relevant. It modulates the actualization of the meaning potential mediated by the ideational and interpersonal function in “waves” of information in which given and new information – themes and rhemes – alternate. As suggested above, its status is different from the status of the ideational and interpersonal function in that it refers to the use of language itself. Its operation with respect to explicitation is therefore somewhat different, too, and its discussion will be postponed to Chapter 3.2.3.

## 3.3 Linguistic pragmatics in explicitation studies

While systemic functional linguistics is committed to detailed mapping of systems corresponding to the individual language metafunctions and their subsystems in individual languages and generalizes the findings developing so-called semantic networks – equipping us with useful tools for metafunction-oriented explicitation analysis – let us now turn our attention to linguistic pragmatics as another well-developed linguistic approach to linguistic performance and meaning in context, focusing on speaker’s and hearer’s meaning. It is this very concern with the user which makes linguistic pragmatics an extremely useful tool for understanding how the interpersonal function – and not only this function – operates. Studying explicitation is impossible without pragmatics with its emphasis on studying meaning in context.

Jacob L. Mey comments on this fundamental orientation of pragmatics as follows:

Pragmatics is the science of language seen *in relation to its users*. That is to say, not the science of language in its own right, or the science of language as seen and studied by the linguists, or the science of language as the expression of our desire to play schoolmarm, but the science of language as it is used by real, live people, *for their own purposes* and within their limitations and affordances [...]. (Mey 1993:5; emphasis R.K.)

The directionality of linguistic behaviour Mey speaks of, the use of language by speakers for their own purposes and these purposes themselves are a crucial factor in the analysis of the ways in which the interpersonal function operates in language and in explicitation in translation. Besides that, the concern with human linguistic behaviour and examination of its grammaticalized means is what links linguistic pragmatics with systemic functional linguistics developed around Halliday’s sociosemiotic model we use as our analytical basis. In an attempt to answer the

question concerning what pragmatics is needed for, Mey reformulates it as the question of how methods used in pragmatics can contribute to our better understanding of how human mind operates, how people communicate, how they manipulate one another and how in general they use language in all kinds of ways, using all kinds of linguistic means and *to all kinds of ends it has traditionally been used to* (Mey 1993:7). His formulation sounds the issues regarded as the subject of his linguistic interest by Halliday, who points out in the context of his search for the connections between behavioural potential and meaning potential on the one hand and meaning potential and [lexico]grammar on the other that “highly general and abstract categories have to be seen as realizing highly concrete and specific notions in the social structure.” (Halliday 1978:42)

Similarly, Mey quotes Levinson’s definition of pragmatics relating the subject of the discipline to studying structure in language:

Pragmatics is the study of those relations between language and context that are *grammaticalized*, or encoded in the structure of a language. (Levinson 1983:9)

Systemic functional linguistics and linguistic pragmatics are thus, despite their use of different sets of concepts, approaches to the study of language that differ less than it might seem and both will be drawn on in our analysis of explicitation in literary translation.

We have, for instance, said that utterances do not have to draw on the “typical” grammatical mood subsystems when realizing a certain type of language behaviour. Linguistic pragmatics differentiates between direct and indirect speech acts in this respect, indirect speech acts being defined by an indirect relationship between a grammatical structure and a function (Yule 1996:55). Whether a direct or indirect speech act is used may influence our assessment of the relative explicitness of an utterance; direct speech acts are generally more explicit realizations of specific language behaviour than their counterparts realized through indirect speech acts. To give an example, *You don’t seem to be overenthusiastic* is a less explicit request for expression of attitude than *Well, what makes you so unenthusiastic about it?*

Other areas of pragmatic study are very relevant to the study of explicitation and implicitation, especially interpersonal explicitation and implicitation, and will be referred to, too, whenever needed.

## 4 Classifying explicitation – a new proposal

The purpose of the digression into functional system linguistics, undertaken in the preceding chapters, was – as signalled – to prepare the ground for proposing a new classification of explicitation (and implicitation), based on Hallidaian metafunctions of language. Before showing how these four dimensions of language use – the experiential, logical, interpersonal and textual function – structure occurrences of explicitation and implicitation – however, several points need to be made.

Firstly, although applicable to explicitation and implicitation in general, the proposal for a typology is made with special focus on translation-inherent explicitation as the type of explicitation most revelatory with respect to individual translator's behaviour. One potential objection against this approach might be that the distinction between individual types of explicitation according to Klaudy (1998) are blurred (Englund-Dimitrova 2005:38) and therefore occurrences of translation-inherent explicitation (and implicitation) in any text are hard to isolate from other types of explicitation, especially optional. My conviction nevertheless is that this fuzziness generally tends to be overestimated in literature while the fact that the concept of explicitation itself is a prototypical one with hardly any firm boundaries separating explicatory shifts from other shifts tends to be neglected. With enough good literature covering the systemic differences between languages available (for English and Czech see e.g. Dušková et al. 1994) and sufficient competence in contrastive text analysis, differentiating between obligatory and translation-inherent explicitation/implicitation is not a problem. As far as the borderline between optional and translation-inherent explicitation/implicitation is concerned, the existence vs. a lack of a competing more or less explicit stylistic variant in the TL conforming to the criterion of naturalness was used as a criterion of classification.

This relates to the second point to be made, namely the methodology applied in classification of individual examples. The fact that explicitation and implicitation were researched in a parallel corpus of texts might be misleadingly interpreted as a comparison of two utterances in the two languages. It is extremely important to note that the comparison routine involved, on the contrary, usually not two but three utterances. After the corresponding ST and TT element were checked for the presence of a relation of “relevant similarity”, to use the concept with which Chesterman has replaced the concept of equivalence, i.e. after making sure that the ST/TT pair of segments involves no major meaning shift, the TT segment was tested for explicitation/implicitation by comparing it with an alternative hypothetical TT segment involving some “minimal” alterations

in contrast with the actual TT segment. The implicit requirement was preservation of the relation of relevant similarity between the ST segment and the hypothetical TT segment. In case this requirement was met and the two TT segments were found to differ in terms of explicitness, explicitation or implicitation was identified depending on the directionality of this explicitness differential.

The comparison thus involved 3 segments:

- (1) the SL segment
- (2) the actual TL segment
- (3) the hypothetical TL segment

and 3 steps in the comparison:

- (1) of the SL segment and the actual TL segment – for relevant translational similarity
- (2) of the SL segment and the hypothetical TL segment (constructed by a “minimal variation” from the actual TL segment) – for relevant translational similarity
- (3) of the actual TL segment and the hypothetical TL segment – for explicitness differential

Although the procedure may sound rather complicated, it is rather automatic and intuitive in practice as the “minimal variation” usually involves the addition or deletion of a certain verbal element. In

ST: He felt anxious to dissociate himself from Philip's quaintly old-fashioned subject, and equally archaic approach to it. (*Small World*)

TT: Chtěl se distancovat jak od Philipova staromódního tématu, tak od jeho staromilského zpracování.

TT\*: He wanted to dissociate himself from both Philip's old-fashioned subject and his archaic treatment of it.

for example, the hypothetical TT segment (hyp-TT) would be:

hyp-TT: Chtěl se distancovat jak od Philipova podivně staromódního tématu, tak od jeho staromilského zpracování.

hyp-TT\*: He wanted to dissociate himself from both Philip's strangely old-fashioned subject and his archaic treatment of it.

It is, on the other hand, worth pointing out what the steps in the procedure are because it helps to weed out obligatory and optional explicitations and implicitations: with obligatory and optional explicitation and implicitation, minimal variations lead to the construction of hyp-TT segments

which are either ungrammatical (obligatory explicitation/implication) or stylistically clumsy or not “natural-sounding” in the TL (optional explicitation).

### 4.1.1 *Experiential explicitation/implication*

Actualizations of the same meaning potential exhibiting different levels of explicitness as filtered by the experiential component of the ideational function may be metaphorized as “pictures” or “photographs” of experience differing by featuring more or fewer details – i.e. by the optical resolution – at least as far as specific parts of the “picture” are concerned. These “details” may concern the Process, the Participants, or – most frequently – the circumstances of the event singled out from the flow of experience.

Experiential explicitation and implication is very widespread and relatively easy to discern. It may involve explicitations and implications by specification of a certain semantic feature, where no verbal elements are added, such as

- (1) ST: He had recently completed a Master's dissertation on the poetry of T.S.Eliot, but the opening words of *The Waste Land* might, with equal probability, have been passing through the heads of any one of the fifty-odd men and women, of varying ages, who sat or slumped in the raked rows of seats in the same lecture-room. (*Small World*)

TT: Nedávno napsal diplomovou práci o poezii T.S.Eliota, ale úvodní slova *Pustiny* by právě tak mohla prolétnout hlavou kohokoli z padesátky mužů a žen, kteří seděli či umdlávali na křivolace seřazených židlích v této přednáškové místnosti. <EXPL>

TT\*: [...] who sat or slumped tiredly in the raked rows [...]

or

- (2) ST: Once he thought he heard the voice of Angelica calling "Goodnight," but by the time he got to the window there was nothing to be seen except the fading embers of a departing car's rear lights. (*Small World*)

TT: Jednu chvíli se mu zdálo, že slyší Angeliku volat "Dobrou noc", ale než se dostrachal k oknu, nebylo vidět nic než matně řěřavé body zadních světel na odjíždějícím automobilu. <EXPL>

TT\*: [...] by the time he had shuffled as far as the window [...],

but experiential explicitations and implications typically involve addition or deletion of certain verbal elements, is in

(3) ST: Angelica was not present at the first formal session of the conference the next morning, which was one reason why Persse muttered "April is the cruellest month" under his breath as he sat in the lecture-room. (*Small World*)

TT: Příštího rána se Angelika na první formální zasedání konference nedostavila, což byl jeden z důvodů, proč Persse na své židli zašeptal "Duben je nejkrutější měsíc".  
<EXPL>

TT\*: [...] under his breath on his chair.

or

(4) ST: She had been for a walk. (*Small World*)

TT: Byla se po ránu projít. <EXPL>

TT\*: She had been for a walk in the morning.

The elements marking the locus of experiential explicitations and implicitations in the TL/SL text respectively most often refer to fictional facts and information of secondary importance to the fictional worlds and events taking place in them, serving as a kind of “furniture” to these worlds – furniture that happens to be rearranged or moved into and out of focus if the translator chooses to. This is done either based on the situational context or relying on semantic frames (see Chapter 2.2.1).

Compared with explicitation and implicitation of Process Circumstances, experiential explicitation and implicitation of the Process and its Participants are much less frequent. Moreover, most of these shifts, when they do occur, can be identified as obligatory or optional explicitations and implicitations. This is easy to explain: the Process is in the centre of the nuclear model of experiential meaning envisioned by Halliday (Caffarel 2004:31); the layer surrounding this centre are Participants and Circumstances, in this order. What tends to be subject to explicitations and implicitations is, naturally, the periphery rather than the centre of the model.

Another model that may be used for explaining this relocation of meanings expressed explicitly and implicitly – not only with respect to the experiential level of meaning – is the model used by Gile (1995:59-69) for explaining translation fidelity in translation training context. Although his model is primarily not intended for literary translation, it is certainly applicable to it as well, if adjustments are made for the kinds of “information” and their functions which may be encountered in literary texts. According to Gile, the information contained in a SL segment (e.g. a sentence) is of several kinds: it is the Message (or Primary Information) and Secondary Information, which can be split into several types, too. Gile characterizes Framing Information as information “selected by the Sender for the purpose of facilitating the reception of the Message

by the Receiver“ (Gile 1995:60). He notes that Framing Information which is appropriate for the intended receivers of the SL text may not be suitable for TL Receivers and adjustments of the explicit/implicit status may be required. Moreover, he stresses that the selection of Framing Information is not strictly determined by objective circumstances and that the selection of Framing Information may reflect the personality of the Sender to a varying but non-negligible extent, too. Gile makes a distinction between Framing Information (largely corresponding with the periphery of Halliday’s nuclear model of the structure of experiential meaning) on the one hand and Linguistically Induced Information and Personal Information on the other, the latter two standing for information dictated by the system of the specific language (Linguistically Induced Information) and for information reflecting purely the ST Sender’s personality as manifested linguistically (Personal Information). Gile’s formula for information contained in the SL text is thus (Gile 1995:61):

$$\text{SL text} = \text{M} + \text{FI} + \text{LII (of SL)} + \text{PI}$$

Gile argues that due to the failure of translators (for whatever reason) to discriminate between the Message and Linguistically Induced Information, LII often gets translated as a result of their unwillingness to leave any part of the Message untranslated, the resulting target text formula being the following:

$$\text{TL text} = \text{M} + \text{FI} + \text{LII (of SL)} + \text{LII (of TL)} + \text{PI}$$

The French researcher offers this reasoning as one explanation of the explicitation hypothesis. His explanation seems plausible enough, but especially in the absence of a well-defined boundary between the Message and Framing Information, I would like to argue, Framing Information might be another pool of information eligible for conversions from implicit to explicit status and vice versa, such as when experiential circumstances are explicitated or implicitated.

Considering practical aspects of TT stylization, it is evident that translators might be prone to use “circumstantial” experiential implicitation in long sentences while “circumstantial” experiential explicitation might be expected to occur in shorter rather than long sentences. Although determining whether this is the case is not the goal of the empirical research undertaken in this dissertation, its results may be revealing even in this respect.

### **4.1.2 *Interpersonal explicitation/implicitation***

The types of meaning potential that are realized through the interpersonal function have been specified above: they fall within the domains of modality and appraisal.

Typical examples of interpersonal explicitations are especially explicitations of – already explicitly expressed – attitude or force by means of an added intensifier:

(1) ST: Nine. Make the thing you want to do seem easy. (*Falconer*)

TT: Za deváté: Když chcete, aby dotyčná osoba něco provedla, snažte se, aby jí to připadalo naprosto snadné. <EXPL>

TT\*: Nine. If you want a certain person to do something, you must make it appear absolutely easy.

Or another example:

(2) ST: This dude with the red dress likes me. (*Falconer*)

TT: Ten šáša s tím červeným mundúrem je do mě udělanej. <EXPL>

TT\*: This dude with the red dress is crazy about me.

Interpersonal implicitations of attitude and force are the opposite of these explicitations, often involving a deletion of an intensifier:

(3) ST: Jody didn't return and Farragut missed him painfully. (*Falconer*)

TT: Jody se nevracel a Farragut ho postrádal. <IMPL>

TT\*: Jody didn't return and Farragut missed him.

Sometimes, however, an outwardly rather neutral statement in which the appreciation (or the lack of it) is rather implicit may be explicitated:

(4) ST: In a tin pitcher on a window sill were some wax flowers whose colors, in that somber place, seemed fiery. (*Falconer*)

TT: V plechovém džbánu na okně byly nějaké umělé květiny, jejichž barvy působily v tom střízlivém prostředí křiklavě. <EXPL>

TT\*: In a tin pitcher on a window sill were some wax flowers whose colors, in that somber place, seemed garish.

Two examples of explicitation of focus:

(5) ST: His voice was croupy and elegant. (*Falconer*)

TT: Jeho hlas zněl jaksi zastřeně a vybraně. <EXPL>

TT\*: His voice was kind of croupy and elegant.

(6) ST: “He gave the – what do you call it – keynote address. On the first evening.” (*Small World*)

TT: „Měl hlavní referát. Hned první večer.“ <EXPL>

TT\*: “He gave the keynote address. On the very first evening.”

Explicitations of modality usually add a modal modifier missing in the less explicit ST version, as in examples (7), (8) and (9).

(7) ST: He wore the felt hat to stress the sovereignty of sartorial rule. (*Falconer*)

TT: Plstěný klobouk nosil zřejmě proto, aby zdůraznil svrchovanost řádného odívání.  
<EXPL>

TT\*: He wore the felt hat probably to stress the sovereignty of sartorial rule.

(8) ST: “It was entirely by accident.” (*Falconer*)

TT: „To mohlo být jenom náhodou.“ <EXPL>

TT\*: “It must have been purely by accident.”

(9) ST: Farragut knew that he tested badly. (*Falconer*)

TT: Farragut věděl, že v testech dopadá vždycky mizerně. <EXPL>

TT\*: Farragut knew that he always tested badly.

As these examples show, explicitations of modality can, in principle, either increase the degree of probability/usuality/obligation/inclination as in examples (8) and (9) or tone it down as in example (7), which is, in fact, what happens more frequently in practice. It is, therefore, not the resulting degree of probability/usuality/obligation/inclination that decides whether the shift is an explicitation or implicitation, but the presence or absence of the modal modifier. This should not be surprising as explicitation of focus can also be sharpening – as in (6) – or softening – as in (5) – just like explicitation of attitude can explicitate both positive and negative feelings, judgements and appreciation. When modality or focus are explicitated, it is done based on the context of situation or on the basis of general semantic frames involving analogical situations. From what has been said follows that (10) must be regarded as an example of implicitation of focus:

(10) ST: “It’s kind of exciting – the last intellectual thrill left.” (*Small World*)

TT: „Víte, je to vzrušující – je to poslední intelektuální vzrušení, jaké nám zbylo.“  
<IMPL>

TT\*: “It’s exciting – the last intellectual thrill left.”

The explanation why the TL version may be viewed as containing implicit information about the softened focus is that unless the reference is to something “very” or “extremely” exciting, subject of that reference is perceived “just about” exciting or “kind of” exciting.

One type of explicitations and implicitations akin with prototypical explicitations and implicitations of modality are shifts in which the overall force with which something is asserted or denied or strengthened or weakened, as in (11) or (12):

(11) ST: “You're going to be good boys, you're gonna be good boys, you're gonna be good, good boys. . . .” (*Falconer*)

TT: „Tady z vás budou hodní hoši, jo, tady z vás budou hodní hoši, tady budete hodní, moc hodní hoši. . . .“ <EXPL>

TT\*: “You're going to be good boys, yeah, you're gonna be good boys, you're gonna be good, good boys. . . .”

(12) ST: That was their marriage then – not the highest paving of the stair, the clatter of Italian fountains, the wind in the alien olive trees, but this: a jay-naked male and female discussing their bowels. (*Falconer*)

TT: Takže takhle vypadalo jejich manželství. Žádné luxusně vydlážděné schodiště, žádné zurčení italských fontán, ani vítr ve větvích cizokrajných oliv, ale tohle: žena a muž, nazí jako Adam a Eva, debatující o svých střevech. <EXPL>

TT\*: That was their marriage then – not the highest paving of the stair, no clatter of Italian fountains, not even the wind in the alien olive trees, but this: a jay-naked male and female discussing their bowels.

### 4.1.3 *Logical explicitation/implicitation*

The logical function has been described as the component of the ideational function mediating arrangement of experiential meanings in time, including potential causal relationships. Logical explicitation therefore includes, among other things, the relatively distinct class of explicitations referred to as explicitation of causal relations, which has been much studied and hardly needs any further examples.

Not all examples of causal relations however need to involve typical causal connectors:

(1) ST: Bernadette shook her head vigorously, and lit a cigarette, fumbling nervously with the lighter and chipping her scarlet nail polish in the process. (*Small World*)

TT: Bernardetta prudce zavrtěla hlavou a zapálila si cigaretu; manipulovala se zapalovačem tak nervózně, že se jí z nehtu odloupl kousek laku.

TT\*: Bernadette shook her head vigorously, and lit a cigarette; she fumbled with the lighter so nervously that a bit of her nail polish chipped off.

Apart from the system of consequence, the logical function controls also communication of meanings relating to addition, comparison and time sequence.

An example of additive logical explicitation:

(2) ST: To veterans of conferences held in British provincial universities, these were familiar discomforts and, up to a point, stoically accepted; as was the rather inferior sherry served at the reception (a little-known brand that seemed to protest too much its Spanish origins by the lurid depiction of a bullfight and a flamenco dancer [...]) (*Small World*)

TT: Veteráni konferencí pořádaných na anglických provinčních univerzitách znali takové strážně jako své boty a do jisté míry je brali se stoickým klidem – stejně jako značně podřadné sherry podávané na koktejlu (málo známý druh, až příliš nápadně proklamující svůj španělský původ křiklavou vinětou, na níž byl nádvkem k býcímu zápasu zpodoben tanečník flamenka)

TT\*: [...] where, in addition to a bullfight, a flamenco dancer was depicted [...]

Addition and contrast may sometimes combine in a single explicitation. This occurrence might even be interpreted as explicating simultaneity in addition to that:

(3) ST: Farragut was terribly excited and highly composed. (*Falconer*)

TT: Farragut byl úžasně vzrušený, ale přitom zároveň úžasně soustředěný a klidný.

TT\*: Farragut was terribly excited and yet highly concentrated and calm at the same time.

One potential problem in classification of explicitations (and implicitations) which might be considered as temporal-logical shifts is distinguishing them from explicitations of temporal circumstance, belonging to experiential explicitations. The approach taken in the empirical study presented in this thesis was to restrict temporal-logical explicitations to explicitation of pure succession and simultaneity while explicitations like the following were regarded as specifications of a temporal circumstance of the process in question:

(4) ST: Suddenly there was a concerted stirring and stiffening of attitudes. (*Hurry On*)

TT: Najednou jako by to mezi přítomnými zavlnilo vzrušením a pak všichni rázem ztuhli.

TT\*: Suddenly [the group of men] stirred with excitement and then everybody stifened at once.

#### 4.1.4 **Textual explicitation/implication**

It has been suggested above that the somewhat different status of the textual function has certain implications for delimiting the range of textual explicitations and implications. The textual function concerns text organization and presentation of the speaker's meaning as relevant (in theme-rheme sequences). Adequate interpretation of functional sentence perspective is however definitely a phenomenon apart from translation-inherent explicitations and implications. How to interpret this type of explicitation then?

Explicitations identified as textual were mostly cohesive links beyond the scope of the logical function, such as more detailed reference to entities traced through the text. (The different operation of referential chains in Czech and English was naturally considered and obligatory explicitations or implications were weeded out). Textual explicitations then included occurrences like the following one. The shift has to be viewed in light of the fact that the whole plot of the novel is set in a prison and the sentence is taken from around the middle of the text.

(1) ST: Nor had he expected the administration to be so lenient. (*Falconer*)

TT: A nečekal také, že vedení věznice bude tak shovívavé.

TT\*: Nor had he expected the prison administration to be so lenient.

Another class of textual explicitations involves explicitated ellipses, such as:

(2) ST: "My 'usband," she said, "E is delayed in Rome because of the strike. Milan airport is closed. 'E will not return tonight." (*Small World*)

TT: „To byl můj muž,“ řekla. „Zdržel se v Římě kvůli té stávce. Milánské letiště nepřijímá. Dostane se domů až zítra.“

TT\*: "That was my husband," she said. "He got delayed in Rome because of the strike. [...]"

Explicitations and implications of sourcing, indicated above as a type of meaning regarding whose classification there is disagreement even among linguists, were classified as shifts within the competence of the textual function, too:

(3) ST: He kept them in a drawer beside his bed. (*Falconer*)

TT: Má prý je v šupletí vedle postele.

TT\*: Allegedly, he keeps them in a drawer beside his bed.

## 5 Author's style

### 5.1 General considerations

Since style – albeit translator's style – is, along with explicitation, one of the concepts defining the subject of this thesis, some of the general issues relating to the study of style will be discussed in this chapter. Considering the difficulties involved in defining the very concept of style and with a view to the subject proper of this dissertation, the role of explicitation and implicitation in individual translator's style, this discussion will focus on the issues recurring in the attempts at refining the available definitions rather than provide one. Some implications of these issues for selection of texts included in the corpus will be addressed.

In the very first approximation, style may be conceptualized as a particular way in which language is used in a given context, by a given person, for a given purpose. As such, it must be primarily studied as a phenomenon within the domain of linguistic *parole*, as opposed to *langue*. (Leech and Short, 1981: 10) Secondly, as Leech and Short emphasize in their *Style in Fiction*, style is a relational term: speaking about style, we necessarily speak about the 'style of *x*', where *x* is an extralinguistic correlate, usually termed 'stylistic domain'. Stylistic domains differ in scope: in the narrowest sense, literary style may be studied in a particular work by a particular writer, or in a subset of works by that author – or it may be studied in the whole oeuvre of that author, or in a corpus of writings by a group of authors sharing some characteristics, whether temporal, regional, sociological or any other. The wider the stylistic domain, the more difficult the determination of the "highest common denominator" naturally is.

Thirdly, what distinguishes stylistic study from merely studying textual properties of literary texts from the linguistic point of view is the purpose with which literary style is examined. According to Leech and Short, "We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. (Leech and Short 1981:13)

Considering the function of literary texts – to function as complex semiotic object within the literary system/s within which the text was created (or to which it has been transformed by the act of translation) – and Jakobson's definition of the poetic function as "the projection of the principle of equivalence from the axis of selection onto the axis of combination", it is no wonder that the in broadest interpretation, for instance by Popovič, who insists that each fact in [literary] translation, whether linguistic or thematic, should be regarded as a matter of style (Popovič 1975:111), literary style may be identified as the poetic function itself and defined accordingly.

The crucial problem that every definition of style reflects in a covert or overt way is the relation of content and form, of matter and manner. In this respect, Leech and Short distinguish between dualist and monist positions. The crudest form of dualism is that which constructs style as a “dress” into which thought is clad. Similarly, Enkvist (1964:11) refers to this conceptualization of style as a shell surrounding a pre-existing core of thought. The essential problem with this view of style is that it is regarded as an “optional extra” which can – but need not – be added to a neutral, style-less text. Experience leads us to reject such a position as there are no texts completely devoid of any style. Even a most neutral presentation of a message has a style distinguishing it from other texts and styles by virtue of this very simplicity; even a “neutral” presentation has associations of its own and is stylistically committed.

Another, more refined form of dualism regards style as a manner of expression; form is viewed as independent of form and choices made at the level of content are independent of choices made at the level of form. Seen from the modern dualist position, represented e.g. by R. Ohmann, style is potentially separable from ‘substance’. Ohmann appeals to Transformational Grammar with its Transformational Rules to show that their application, e.g. to texts recognizably attributable to Faulkner or Hemingway by virtue of style, can change the style without changing the lexical “content”. (Leech and Short, 1981: 15-24). Leech and Short identify the main difficulty inherent in this form of dualism as its reliance of the concepts of ‘paraphrase’ and ‘content’ or ‘meaning’, the latter two of which are used largely as synonyms. Leech and Short argue for replacing these terms by another pair, which makes the distinction clearer: ‘sense’, the basic, logical, conceptual, and paraphrasable meaning; and ‘significance’, a sum total of what is communicated by a given text or part of text. To the dualists, texts can be paraphrased without a change of sense while their significance changes due to a change in the stylistic values of the individual choices.

The hypothesis that sense can be preserved despite a changed wording seems tenable only as long as we deal with “ordinary” language and becomes much easier to challenge in the domain of literature, especially poetry. Barthes (1971:6) puts it as follows: “One need only think of certain modern texts to see that as the *signifié* (narrative, logical, symbolic, psychological) recedes more and more, it is no longer possible to oppose (even subtly) systems of Form and systems of Content.” He, however, regards this as a reason to do away with the concept of style whatsoever. Leech and Short quote a less radical adherent of monism, David Lodge, who argues for regarding poetry and prose as not differing in any essential sense, the shared ground being that

- (1) It is impossible to paraphrase literary writing;
- (2) It is impossible to translate a literary work;

- (3) It is impossible to divorce the general appreciation of a literary work from the appreciation of its style. (Lodge 1966:18-34)

The second tenet suggests the consequences of assuming this position eloquently enough, pointing towards the discourse on translatability. Unless we want to redefine our concepts of translation as something that does not, in fact, exist, we will have to view this stance as an extreme one. Even David Lodge, whose novels and the translations of them form one part of the corpus investigated in this study, is not likely to deny those translations their right to existence or denounce their translational status.

Leech and Short (1981:27-9) view dualism as generally more appropriate for stylistic study of prose and monism for stylistic study of poetry, realizing however the limitations of this distinction. Drawing on the Prague School's concepts of **foregrounding** and **deautomatization** of the linguistic code, they distinguish **transparent** and **opaque** styles, the former not requiring readers to become consciously aware of the language medium through which they are accessing meanings and sense conveyed to them and the latter repeatedly claiming the readers' attention in this respect, the distinction being inspired by Burgess's Class 1 prose and Class 2 prose, quoted in Leech and Short (1981:29), who find the opacity/translucency metaphor convenient due to its potential to suggest that "there are many degrees of translucency of style between the extremes of (let us say) *The Forsyte Saga* and *Finnegans Wake*". They associate opacity of style with the extent to which the reader is required to match the author's activity and creativity by his/her own. Their reference to Burgess however contains one statement which is to be read with caution: his Class 2 prose (opaque prose) is characterized, among other things, as prose in which "the interpretation of sense may be frustrated and obstructed by abnormalities in the use of lexical and grammatical features of medium" (Leech and Short 1981:29). If, indeed, the interpretation of *sense* is frustrated and obstructed at some points of reading, it is precisely where the interpretation of *significance* gains momentum. Let us, for the moment, content ourselves with saying that one of the two frameworks for studying style adopted in this thesis, Doležel's fictional semantics, which will be introduced in Chapter 5.2, is especially attentive to this feature of literary texts, making it, in fact, part of its very conceptual basis.

Leech and Short respond to the dilemma of choosing between monism and pluralism by offering another perspective from which style in literature can be studied – that of stylistic pluralism. (Leech and Short 1981:29). Stylistic pluralism hinges on the widely accepted assumption that each instance of human use of language is associated with multiple simultaneously operating communicative functions. Although there are several competing categorizations of these functions, reflecting the preferences of different linguistic schools, most linguists will agree that even the simplest utterance operates several levels corresponding to these functions. Leech and

Short give the following example (1981:30): The utterance “Is your father feeling better?” is simultaneously referential (referring to a person and his illness, directive (demanding a reply) and social (maintaining the bond of sympathy between the speaker and hearer). The dualist position is thus shown and crudely simplifying: there is no single “content” to utterances – and no simple matching between this “content” and the form.

Out of the available models of language functions, I. A. Richards's now rather obsolete sense, feeling, tone, and intention, Bühler/Jakobson's referential, expressive, conative, phatic, poetic, and metalingual functions, and Halliday's ideational, interpersonal and textual functions, Leech and Short opt for the last model – the same that has been made use of in the empirical study presented in this thesis.

Although not proposing a consistent theory of literary language, Halliday supplements his linguistic theory, outlined in Chapter 3.2, with his observation that different kinds of literary writing may foreground different (meta)functions and demonstrated this assumption in his analysis of William Godling's novel *The Inheritors* (Halliday 1971:330-68; also in Halliday 1973).

Halliday's discussion of *The Inheritors* is quoted and referred to too often to be recalled here in detail, but the gist of his interpretation will be given to so that we can later show how the kind of analysis demonstrated by Halliday ties in with Doležel's fictional semantics (which, being akin to monistic rather than dualistic approaches, largely overlaps with stylistics in fact). Having introduced Halliday's system of language metafunctions in Chapter 3.2, our account of his analysis of *The Inheritors* will be made somewhat easier. The novel deals with the prehistoric struggle for survival between *homo sapiens* and Neanderthal men. A member of a small band of Neanderthal people, Lok, is used as a focalizer in a large part of the text. His small tribe and its experience also largely sets the limits of Lok's world. As the extinction of Lok's tribe becomes imminent towards the end of the novel, the point of view shifts to a competing tribe of *homo sapiens*, the inheritors, mediating a contrast between the “Lok-style” and this other point of view, much more akin to what our own experience of the world is.

The patterns identified in *The Inheritors* as both of statistical prominence and stylistic relevance are patterns of transitivity at the level of the ideational function, namely at the level of what Halliday calls its experiential component in his other works. The representation of experience is thus foregrounded in the novel. Halliday (1971:347) points out that the text of the novel foregrounds certain transitivity patterns at the level of clause which are either in agreement with our linguistic experience, are “expected” in connection with the given subject-matter, or which

contravene our linguistic expectations, are “not expected” in the sense that there are other, more likely ways of expressing the same “content”.

Halliday analyzes three passages from the novel: one representative of Lok’s vision of the world, another, from the very end of the novel, representative of the point of view of *homo sapiens*, and a third one, a recognizable transition between the two, situated towards the end of the novel, giving the reader a glimpse of change occurring in the consciousness of the more enlightened members of Lok’s tribe – but too late for their survival. The picture revealed by the analysis of the first passage (representing most of the texture of the novel) is that “in which people act, but they do not act on things; they move, but they move only themselves, not other objects” (1971:349). Even verbs we normally know as transitive are used intransitively (e.g. *he grabbed at the branches* instead of *he grabbed the branches*, *he smelled along the shaft of the twig* instead of *he smelled the twig*). A significantly high proportion of sentence subjects are not people; they are either parts of the body or inanimate objects. Lok’s world is a world lacking in purposeful action – a world in which people move and “things happen by themselves” without an apparent reason. Grammatically speaking, the feature making the text most marked is a lack of transitive clauses of action with human subjects: verbs of movement associated with a high degree of activity and dynamism are experienced as in a tension with a preference for non-human subjects and the almost total absence of transitive clauses. (Halliday 1971:349) The transitivity patterns used in this part of the texture can be summed up by saying that there is no cause and effect. Lok’s tribe has access only to language (and thought) in which processes are hardly ever represented as resulting from external causes; “agency” is not associated with human subjects. Processes, viewed from this perspective, tend to have only one participant and any other entities are involved only indirectly, as circumstantial elements, expressed by prepositional phrases. The crucial characteristic of the world inhabited by Lok’s tribe, which is to become fatal to these prehistoric people, is the absence of an effective relation between persons and objects: “people do not bring about events in which anything other than they themselves, or parts of their bodies, are implicated” (1971:353-4), events other than that as perceived as isolated accidents.

Instead of summing up the many interesting aspects of the “three languages” identified by Halliday in *The Inheritors* any further, we will concentrate on the implications of his analysis and discussion for the study of language and style in general, namely some misleading distinctions often taken for granted, or, in other words, the different facets of the fallacy of dualism. Firstly, his analysis of *The Inheritors* challenges the distinction between semantic and stylistic choice: the observed transitivity patterns are not attributable to either of the two; they are where the semantic and the stylistic merges. Besides this, *The Inheritors* prove dualism wrong in another important respect, noted by Halliday himself (1971:338) and underlined by Leech and Short (1981:33).

While the dualist would be tempted to associate the “content” with the ideational function and the “expression” with the textual (and probably also the interpersonal function at the level of the narrator’s discourse, should be added to what Leech and Short have to say about this topic), *The Inheritors* is a remarkable demonstration of how style may concern *any* of the language metafunctions proposed by Halliday, including the one which would be found most unlikely to play this role by a dedicated dualist. And thirdly, this locus of stylistic prominence in patterns of transitivity in the novel unmasks the dualistic assumption that style can be separated from “content” as false, too, for as Halliday says,

Transitivity is really the cornerstone of the semantic organization of experience; and it is at one level what *The Inheritors* is about. The Theme of the entire novel, in a sense, is transitivity: man’s interpretation of his experience of the world, his understanding of its processes and of his own participation in them. (Halliday 1971:359)

To clarify the differences between the individual approaches to stylistic study, Leech and Short classify Halliday’s approach to the study of style as a more sophisticated version of monism. The simple monist, according to them, is faced with the need to search for a principle on which linguistic choices in a particular text are organized each time anew, on an *ad hoc* basis (Leech and Short 1981:33). In contrast with that, the pluralist is concerned with how linguistic choices are interrelated within a network of functional choices. In what might be perceived as a hyperbole, Leech and Short sum up the distinction between the monist and the pluralist by saying that “the pluralist has a theory of language, whereas the monist has not” (1981:34).

Before outlining the second approach to the study of literary style with good potential for application in translation, which has been found relevant for the purposes of this empirical study and used along with Halliday’s pluralist language-function-based model – Doležel’s fictional semantics – some other issues concerning style will be addressed, especially those concerning the statistical approach to the study of style as these will be of immediate relevance for the empirical part of this thesis.

Most of these issues have been foregrounded by the discussion of definitions of style published by Enkvist (1964) several decades ago and keep recurring in the discourse on style since then – notably for instance in the variety of papers in *Literary Style: A Symposium* (1971), where Halliday’s analysis of *The Inheritors* appeared as well. While the concept of style as “dress for thought” has already been discussed and criticized above under monist approaches to stylistic study, the issues discussed already by Enkvist (1964:11-12) and worth re-examining in more

detail seem to be especially the concept of style as choice between alternatives and the concept of style as deviation from norm.

One crucial distinction made by Halliday (1971) and adopted by Leech and Short (1981) and subsequently others and relating to the concept of style as deviation from norm is that between (statistical) **prominence** and (literary) **relevance**. Halliday points out that data testifying to statistical significance (or prominence) of a certain linguistic phenomenon, in comparison with some kind of a norm, do not by themselves entitle us to claim literary (or stylistic) relevance for the identified patterns. The objection that statistical analysis, involving mechanical counting, is irrelevant to the study of style, is on the other hand refutable by arguing that as readers with certain linguistic experience in the languages we are reading in, we do have certain textual expectations as to certain grammatical, lexical and syntactic patterns despite not being able to state these in terms of numbers. The key question any student of style has to ask himself/herself therefore is what makes particular instances of statistical prominence become stylistically relevant – for texts with a high degree of statistical prominence and hardly any literary-stylistic relevance can be recalled, just as texts with a high degree of literary value or stylistic relevance whose statistical analysis would reveal hardly any prominence of linguistic patterning worth speaking of. (Halliday 1971:343)

In order to be relevant from the point of view of literary stylistics, statistical linguistic prominence has to be shown to be “motivated”, either by the subject-matter or at some other level of the text significance (interpretation). Halliday explains this motivation in terms of “deriving relevance from”, as opposed to “being due to” (Halliday 1971:346).

Leech and Short (1981:50) use another two terms in this respect: they distinguish between three different types of **saliency**, the word being used as a hyperonym. The three concepts subordinated to saliency observable in texts are literary **relevance**, akin to the concept of ‘foregrounding’, used by the Prague School of poetics, statistical **deviance**, and psychological **prominence** as a third concept mediating between the two.

The sequence of concepts may be interpreted in the following way: statistical deviance may suggest psychological prominence, but not all instances of statistical deviance are psychologically prominent. Similarly, psychological prominence may indicate literary relevance, but not all instances of psychological prominence are relevant from the point of view of literary interpretation and style. And vice versa, all literary relevance is necessarily based on some kind of psychological prominence (calling for interpretation in the process of reading) and all psychological prominence is necessarily based on some kind of statistical deviance (no matter of which kind and at which level), focusing readers’ attention in the first place.

The model linking the concepts of deviance, prominence and relevance deserves at least two comments. Firstly, the distinction between unmotivated and motivated prominence will be useful in demarcating the line between the forensic and the literary approach to stylistics, which will be recalled and further discussed in Chapter 6.1. Although one or another kind of motivation can usually be found, some of these motivations have a discernible literary function while others do not. Leech and Short give the example of idiosyncrasies of style in lesser writers which have no discernible literary function, or the example of late works by Henry James, which have been shown to favour manner adverbs and avoid adjectives (Leech and Short 1981:50). Unless we are able to find a literary value for this preference, we have to view it as a forensic-stylistic marker relevant in textual attribution at best. Similarly, the under-use of a certain letter in the oeuvre of a hypothetical writer due to a dysfunctional key of his typing machine might be a useful clue in forensic stylistic analysis, but hardly a feature of any literary-stylistic relevance.

The second comment is the following: Leech and Short's model suggests that there is no literary relevance by statistical deviance in terms of distributions and probabilities. Is that really the case? Or is there some other kind of literary/stylistic relevance that is not based on foregrounding by statistically prominent patterns? In this respect, Halliday (1971:341) quotes McIntosh (1965): "quite often [...] the impact of an entire work may be enormous, yet word by word, phrase by phrase, clause by clause, sentence by sentence, there may seem to be nothing very unusual or arresting, in grammar or in vocabulary [...]". Are these two positions reconcilable?

The fact is that just like some statistically very prominent patterns have little literary relevance, linguistic features that are stylistically very relevant may be associated with statistically much more modest patterns.

The difference in use of the term 'prominence' by Halliday on the one hand and Leech and Short on the other is motivated the former's wish to avoid the – easily misinterpretable – term 'deviation' and the latter's concern with making their model an intuitive one by incorporating the level of psychological saliency.

Unless understood in proper terms, Leech and Short's model might misleadingly give the impression that all that the study of style amounts to is the study of **deviations** and aberrations, which is hardly supportable and counterintuitive. Halliday points out (1971:340) that there are two types of prominence where Leech and Short would speak of two types of statistical deviation, one negative and the other positive. The "negative deviation", deviation proper is a true departure from norm, a certain ungrammaticality, while "positive deviations", for which Halliday earmarks the term **deflections**, involve no ungrammatical forms at all, their nature being merely statistical

and consisting in the very attainment or the establishment of a norm. Another pair of terms used by Halliday for these two kinds of foregrounding is ‘departures’ and ‘regularities’.

Halliday however goes further to say that the distinction between deviations and deflections and departures and regularities is not really a distinction between two types of prominence as much as a distinction between two ways of *looking at* prominence (1971:341). The application of the concept of norm to literary discourse is rather problematic for as Todorov points out,

to characterize poetic language as a deviation from the norm is tautological: any homogeneous discourse will prove deviant, since the “norm” will be the agglomerate of all discourses and thus will not have the characteristics of any of them. It is unclear why we should speak of a norm; ordinary language is the meeting-place of a thousand norms and thus “normless” in the truest sense. (Todorov 1971:31)

(Todorov uses the labels ‘quantitative deviations’ and ‘qualitative deviations’ for what Halliday terms ‘departures’ and ‘regularities’.)

Referring to “norm” and “deviations” from it, Halliday points out that there is no single universally relevant norm, only perspectives and focuses of attention to choose from (1971:341). We are free to view a text in the context of various textual wholes and to contrast it with various other textual wholes as well. Just as any our choice of a corresponding norm is, to a certain extent, arbitrary, so is our choice whether we prefer to view a certain pattern in terms of departures from a – largely arbitrary – norm, or in terms of constituting a norm of its own. Leech and Short distinguish between **primary** and **secondary norms**, primary norms being norms established by standards external to the text (derived from an external body of texts) and secondary norm being a norm attained by stylistic consistency in the text itself (1981:54-5). It is evident from reading experience that psychologically prominent deviation from the latter type of norms is easy to achieve by means of patterns of only limited statistical prominence. This kind of deviation from a secondary norm is referred to by Leech and Short as **internal deviation** (1981:55).

In the corpus that was studied in this dissertation, for instance, John Cheever uses internal deviations sparingly, but to a great effect in *Falconer*. Although the text incorporates a lot of casual dialogue and relatively impartial descriptions of the prison routine, realized by relatively short sentences, there are occasionally textual places easily identifiable as departures from this secondary norm, both in terms of sentence length and use of figurative language, representing moments of revelation when the main character, Farragut, a drug addict and prisoner is alive perhaps more than ever before:

The light in the prison, that late in the day, reminded Farragut of some forest he had skied through on a winter afternoon. The perfect diagonal of the light was cut by bars as trees would cut the light in some wood, and the largeness and mysteriousness of the place was like the largeness of some forest – some tapestry of knights and Unicorns – where a succinct message was promised but where nothing was spoken but the vastness. The slanting and broken light, swimming with dust, was also the dolorous light of churches where a bereft woman with a hidden face stood grieving. But in his darling snowy forest there would be an everlasting newness in the air, and here there was nothing but the bestial goat smell of old Farragut and the gall of having been gulled. (*Falconer*:162)

Other terms with a high applicability potential in the study of style used by Leech and Short (1981:56-57) are pervasive and local characteristics of style; variations in style, often based on an evolutionary pattern or on a pattern of alternation; and style borrowings. The difference between a pervasive stylistic pattern and an evolutionary pattern may often be a matter of degree as “a more general and subtle type of stylistic shift [...] must be found, to some extent, in every novel,” Leech and Short observe (1981:57).

The evolutionary patterning of style seems to be, in fact, one of the most pervasive stylistic patternings in novel-writing, mediating the psychological development of characters, more or less prominent depending on the context of that metamorphosis. One striking example of evolutionary patterning of style is the narrative style in *A Fringe of Leaves* by Patrick White, reflecting the internal identity struggles of Ellen Gluyas/Mrs Roxburgh, after her marriage to an elderly Victorian gentleman as a young Cornish maid, when she must adapt to her new circumstances, later during her coming to terms with her deprivation after shipwrecking on the return journey from their visit to her brother-in-law in Van Diemen’s land and losing her husband and everything else except for her naked life, and finally, her re-assimilation to the gentile life after her rescue by an eloped prisoner.

A pattern of stylistic alternation in the corpus analyzed in the thesis is formed by the letters exchanged by the two couples, Philip and Hillary and Morris and Désirée, forming one whole chapter in *Changing Places* by David Lodge, followed by another chapter composed as a patchwork of newspaper articles, concerning in one way or another the lives of the protagonists. Leech and Short point out that although analyzing these stylistic patterns can lead to revealing internal comparisons, it is generally desirable that stylistically homogeneous sections are separated out as different „texts“ within the same work (Leech and Short 1981:57) in the way Halliday singled out passages unified by the mind style in his analysis of *The Inheritors*. This consideration was, of course, applied in sampling the novels in the corpus for the purposes of

explicitation analysis. Passages with local characteristics differing from the pervasive style of the text were avoided to achieve maximum representativeness and make sure that no major style shifts in the source text affect the figures obtained or complicate the analysis in any other way.

All of the above concepts – internal stylistic deviation, stylistic alternation and variation and style borrowings – denote similar phenomena and whether a certain variation of style will be classified as one rather than another will mostly depend on a combination of several factors: on how gradual or abrupt the change of style is, which is the extent of the relevant passages, on the rhythm created by the variation as well as on potential formal clues as to the style variation. Inclusion of letters by fictional characters in the text of a novel, for instance, may be classified as a style alternation or style borrowing, depending on the context of their use. One prototypical example of style borrowings that stands out in the analyzed corpus are the intertextual style borrowings used by David Lodge in *The British Museum Is Falling Down* where the main character, the young overworked postgraduate student of literature struggling to get on with his thesis on the structure of long sentences in modern English fiction, Adam Appleby, is constantly being reminded by his experience that “Life imitates art” – as one of the mottoes of the novel quotes Oscar Wilde. Reflecting this and prompted by one or another circumstance in the plot, the subjectivized third person narrative often switches to an imitation of a prominent individual authorial style.

Thus, for example, Adam relives what is a glimpse of the experience of Mrs Dalloway, when passing through the parts of London associated with the novel:

An expectant hush had fallen on the scene. From near-by Westminster, Mrs Dalloway's clock boomed out the half hour. It partook, he thought, shifting his weight in the saddle, of metempsychosis, the way his humble life fell into moulds prepared by literature. Or was it, he wondered, picking his nose, the result of closely studying the sentence structure of the English novelists? One had resigned oneself to having no private language any more, but one had clung wistfully to the illusion of a personal property of events. And fond and fruitless illusion, it seemed, for here, inevitably came the limousine, with its Very Important Personage, or Personages, dimly visible in the interior. (*British Museum:32*)

On another occasion, coming to the Library of the British Museum, Adam involuntarily assumes the vision of D. H. Lawrence:

But the women who waited outside felt differently. From their dingy flats in Islington and cramped semis in Bexleyheath, they looked out through the windows at the life of the world, at the motor-cars and the advertisements and the clothes in the shops,

and they found them good. And they resented the warm womb of the Museum which made them poor and lonely, Which swallowed their men every day and sapped them of their vital spirits and made them silent and abstracted mates even when they were at home. And the women sighed for the day when their men would be expelled from the womb for the last time, and they looked at their children whimpering at their feet, and they clasped their hands, coarsened with detergent, and vowed that these children would never be scholars. (*British Museum:45*)

The other style borrowings in *The British Museum Is Falling Down* include James Joyce and Franz Kafka as well as a scene evocative of Hemingway – with Adam coming to a basement apartment in search of a lady who might possess valuable manuscripts to face several maimed rough middle-aged men, seemingly former bullfighters, but butchers in reality – or absurdist drama – namely in a scene taking place at the English Department’s party, involving Professor Bane, an important man recently appointed to a Chair of Absurdist Drama. In addition to this, some of Adam’s daydreaming is presented in the form of sections imitating other styles such as a newspaper report or an entry in the diary of a Catholic priest.

No matter how these style borrowings are interesting from the point of view of the structure of the work, the inclusion of passages marked by this kind of variation among the samples selected for analysis was avoided, in this particular novel as well as with other similar stylistic phenomena in the novels in the corpus. Although it is unclear whether and which effect different kinds of style variations in source texts might have on explicitation and implicitation in translation because no research in these issues has been available yet, it was assumed that in the process of translation, criteria connected with the style variations may have been given preference over the criteria guiding the translators’ behaviour in passages characterized by the corresponding pervasive style in each of the novel, which would be a factor hard to account for in the analysis. This is why sections exhibiting what Leech and Short refer to as the pervasive style of each individual novel were selected.

Before concluding the chapter, let us admit that some concepts generally used in literary style analysis have been mentioned rather than discussed in this chapter – such as mind style or point of view. The reason is, however, not omission or neglect, but the relative advantages of addressing those concepts for their very importance later, as part of the chapter on Doležel’s fictional semantics, where we will be able to set them in the context of the framework applied in the empirical study better.

Chapter 5.1 has provided some general background to the study of literary style. Although studying authorial literary styles is not what the research presented in this thesis was concerned

with, understanding the basic concepts and problems in this area is can be seen as an important step towards constructing the concept of translator's style along that of individual authorial style. The background outlined in this chapter will be useful for a detailed discussion of the parallels and differences between the two kinds of styles.

Besides that, the chapter was written as an introduction to the presentation of Doležel's fictional semantics as a consistent theory providing a framework for the study of patterns of explicitation and implicitation in translation in the next chapter. Some general implications for the selection of samples for the corpus were outlined, too, to be specified in Chapter 7.2.2.

## 5.2 Doležel's fictional semantics

As has already been said above, researching the role of explicitation in translator's style is an area of study which has to draw on several related disciplines, translatology, stylistics and linguistics being the top items on the list. Moreover, analyzing explicitation/implicitation behaviour of individual translators of literary texts, our stylistic approach has to firmly rooted not only in linguistics – which is done by virtue of Halliday's language metafunctions in this thesis – but in literary theory, too. The theoretical framework selected for the research project, the fictional semantics of Lubomír Doležel as presented in his *Heterocosmica* (1998), was found a convenient tool for the task, especially in the following respects:

- (1) It is a consistent and at the same time comprehensive theory that can be used for studying literary texts;
- (2) Regarding implicitness as an important feature of literary texts and incompleteness as an important feature of fictional worlds, it provides a good toll for studying explicitation and implicitation in literary translation;
- (3) The potential of its use in the study of literary translation goes beyond the immediate goals of this research project, which, among other things, hopes to prove the value of Doležel's fictional semantics for literary translation studies in general.

These recommendations of the theory will, hopefully, be elaborated in the following paragraphs.

It should perhaps be noted by way of an introduction that Doležel's fictional semantics, or theory of fictional worlds, is not *primarily* a stylistic theory. It is, nevertheless, a theory comprising a consistent approach to the study of fictional style and a distinct stylistic focus, too, harmonizing the stylistic study with issues fundamental to the study of literature and concepts that have proved useful in traditional approaches to this kind of study. Its generality, it will be argued, should therefore be viewed as an advantage rather than a drawback.

The theory will be referred to as fictional semantics rather than the theory of fictional worlds in this text. Both terms are applicable, but each of them stresses different aspects of the theory and since in the present-day context the label ‘theory of fictional worlds’ is associated with a rather more ontologically-oriented kind of study than Doležel’s actual theory proves to be upon close examination, the label ‘fictional semantics’ will be preferred. This is however not to deny Doležel’s theory its place in the theory of fictional worlds as part of the theory of possible worlds: quite on the contrary, his concern with tracing the general principles of the structure of fictional worlds to the very level of the fictional text makes his theory a unique and extremely valuable contribution to the study of possible worlds in literature.

Leaving his articles aside, Doležel’s long-lasting interest in fictional semantics and stylistics that can be evidenced by his bibliography, including book titles such as *O stylu moderní české prózy* (1960; in Czech; On Style in Modern Czech Fiction), *Knížka o jazyce a stylu soudobé české literatury* (1962; in Czech; A Book on Language and Style in Contemporary Czech Literature) or *Narrative Modes in Czech Literature* (1973; *Narativní způsoby v české literatuře*, 1993). His integral theory was formulated most notably in *Heterocosmica: Fiction and Possible Worlds* (1998; Czech edition 2003) and some specific aspects of his fictional semantics, some of them relating to the role of implicitness in literary texts, were then pointed out in *Identita literárního díla* (2004; in Czech; Identity of Literary Work).

If Leech and Short have characterized Halliday’s functional-linguistic pluralist approach to the study of style as that of a monist with a theory of language (1981:34), Doležel’s approach to style can be described as that of a monist with a theory of literature. How he deals with inseparability of style and content will be shown in the following paragraphs.

Introducing his theory of fictional worlds as part of the theory of possible worlds, it should be said that the principle at the very core of the theory of fictional worlds is viewing fictional texts as performative speech acts endowed with the ultimate illocutionary force capable of bringing about a radical change in the world, namely creating a possible world with its fictional facts distinct from the actual one (Doležel 1998:150).

The concepts constituting the axis of Doležel’s fictional semantics are the twin concepts of extension/intension and extensional/intensional function, structuring his theory into extensional and intensional semantics. What do these terms, whose roots are in logical semantics, refer to? Defining extension, Doležel quotes Kirkham’s definition: “The extension of an expression is the object or set of objects referred to, pointed to, or indicated by, the expression” and adds, “In other words, extension is the meaning constituent of a linguistic sign that directs the sign toward the world” (1998:136). Extensional meaning therefore has to be expressed in a metalanguage, a

normalized system of representation, specifying the rules for paraphrase, and a maximum accuracy of correspondence between entities of the world and their designations is naturally required. Natural language falling short in this respect, a formalized language is needed. Fictional semantics is therefore faced with the task of constructing a universal extensional metalanguage, which is the task of extensional semantics of fictional worlds. (1998:136)

Before explaining how extensional fictional semantics approaches this task, let us explain the parallel, and in a sense much more complicated concept of text intension. The term ‘intension’ refers to the aspect of text meaning expressed by texture, i.e. the exact wording of the text (1998:282). Being fully controlled by the texture, intensional meaning is affected by any change of that texture, slips through paraphrase, no matter how close it may be, and is lost in retelling. This implies the seemingly irresolvable problem to be dealt with by intensional fictional semantics: how can intensional meaning be represented? (1998:138)

While extensional meaning is aesthetically neutral, it is the level of intensional meaning where aesthetically effective meaning is achieved. Literature can then be viewed as “a communicative system for activating and putting to maximum use the resources of intensionality in language” (1998:138).

Since intensional meaning will be the main subject of our interest and its various aspects will be duly specified after some more general questions are paid attention to, let us, for the moment, point out one principle underlying the emergence of intensional meaning, the principle of accumulation. The intensions of more complex linguistic forms, such as sentences, are derived by accumulation, i.e. by building up the intensions of higher-order units from intensions of lower-order constituents. (1998:138-139) This accumulation, however, is to be distinguished from simple adding up. “The formation of the text’s intensional meaning is a global, macrostructural happening, just as the organization of its fictional world is,” Doležel observes (1998:139). It need hardly be stressed that the study of these macrostructural processes relying on accumulative patterning grounded in the textures constituting fictional worlds is the subject proper of literary stylistics.

Speaking about text extension and text intension, we have perhaps reached a point where a potential objection should be addressed: The facility with which text extension and text intension are being discussed seems to be in conflict with the claim made about the essentially monist nature of Doležel’s approach to style/text intension. The apparent cleanliness of the distinction is, however, only the first approximation of the real significance of the two terms, which are, in fact, hardly separable at all. It should firstly be said that *fictional worlds are extensional entities* which are, nevertheless, constructed by the author of the text constitutive of the fictional world and

reconstructed by the reader through the texture of the fictional work, that is as an intensional formations.(1998:138) (Which also defines the double role of the translator of a fictional text, who is thus doubly involved with fictional world reconstruction.) It is part of the essence of fictional worlds to be characterized by twofold – extensional and intensional – structuring, these structurings being defined by the extensional and intensional function respectively. While the extensional fictional-world structuring can be defined as “global structuration of the fictional world generated by extensional restrictions” (1998:279), the intensional function is “a regularity of the text’s texture projected into the fictional world” (1998:280). In contrast with fictional worlds as such, which we have characterized as essentially extensional entities, *fictional existence is an intensional phenomenon* and “[t]o exist fictionally means to exist in different modes, ranks, and degrees.” (1998:147). The claim amounts to what Doležel views as one of the main principles of his semantics of fictionality, finalizing its divorce from the mimetic doctrine (1998:147).

The significance of this claim, representing the core of Doležel’s solution to the content/meaning puzzle of can hardly be exaggerated. To be able to appreciate its consequences fully, we will discuss Doležel’s intensional semantics, the proper subject of this chapter, in more detail, but before that, several digressions seem necessary.

Firstly, it seems appropriate to mention at least several concepts on which Doležel’s *extensional* semantics is based, to be able to distinguish those paraphrasable components, forms and structures from the intensional level of text meaning. Exploring the extensional structuring of fictional worlds, Doležel proceeds from one-person worlds, in which action and motivation can be analyzed, to multiperson worlds, whose extensional structure is shaped by interaction and power, too, to a great extent. The corresponding metalanguage includes a classification of motifs (falling basically into two categories, static motifs – physical and mental states and physical and mental relations – and dynamic motifs – events, action and interaction of different kinds), and a classification of action and events, largely based on the concept of intentionality. Since extensional structuring of fictional world lies outside the scope of stylistics, let us limit ourselves to pointing out that the semantics of narrative is, at its core, the semantics of interaction (1998:97) and fictional worlds can be operationalized as spaces of a twin exchange: of physical actions and semiotic acts (1998:98) – these observations outlining the main directions in which extensional analysis can be pursued.

Secondly, returning to the first mention of the intensional function and bearing in mind that working with the concept, we get access to the concept of style, it is perhaps useful to recall that style has been conceptualized in terms of a function – far from accidentally – as far back as 1964

by Enkvist, – in his own attempt to define style after reviewing the definitions available at that time, resulting in the following definition:

The style of a text is a *function* of the aggregate of the ratios between the frequencies of its phonological, grammatical and lexical items, and the frequencies of the corresponding items in a contextually related norm. (Enkvist 1964:26; emphasis RK)

Enkvist, like Doležel, sees style as a matter of patternings, frequencies and distribution, however distinct from those patternings, frequencies and distributions themselves: the concept of function mediates between the two levels. Paraphrasing his definition of style by equating style of a text with “the aggregate of the contextual probabilities of its linguistic items”, Enkvist underlines that style must be studied through observations made at various levels, unless it is to turn into a mere “sub-department of one of the established steps of linguistic analysis” (Enkvist 1964:27-8). Yet another of his statements concerning style describes style as “a *link* between *context* and *linguistic form*” (Enkvist 1964:33; emphasis RK), context referring to the multiple contexts at the levels of period, genre, speaker/writer, listener/reader, social relationship, situation and environment, physical action and gesture etc. Had Enkvist worked with the concept of fictional worlds, he would have been, needless to say, quite likely to add for fiction contexts arising from the relevant fictional world and its extensional structuring, too. His latter paraphrase of what style amounts to seems to highlight the idea of a mapping between the patterning of linguistic form and the extensional level recognizably enough for us to discern the parallel with Doležel’s intensional function, defined as “a regularity of the text’s texture projected into the fictional world” (Doležel 1998:280). The concept of style/intensional fictional-world structuring as a function, a representation, was fully developed in Doležel’s fictional semantics.

Doležel has, himself, defined literary style as “an ordered set of global regularities of the texture, jointly constituting the idiosyncrasy of the literary text”<sup>5</sup>(Doležel 2004:15-6). The definition, firstly, identifies literary style as a set of specific intensional functions, and, secondly, foregrounds one of the functions of style as described by Hausenblas (1997:60-61): the differentiating function of style (by referring to the “idiosyncrasy of the literary text”). Of the remaining three functions of style distinguished by Hausenblas, the semantic and the aesthetic function are implied by what has and will be said of the intensional function, to which Doležel’s the definition of style makes an indirect reference. The fourth function of style, the subsumption function, somewhat recedes to the background, which is, in a way, only logical in the discourse

---

<sup>5</sup> „Literární styl je uspořádaná množina globálních pravidelností textury, které společně určují idiosynkracii literárního textu.“

on literary style and fictional words – but, on the other hand, every account of idiosyncrasy is based on the assumption of some shared background, too.

But let us return to the coupling between text intension and text extension. Doležel specifies that despite the imperative for the semantic theory to differentiate between them, extensions are available only through intensions and intensions are “fixed by extensions” (1998:142). The two kinds of structure and meaning play a complementary role in production of literary meaning. While extensional structuring is not affected by paraphrase, it is through the intensional structuring/function that the domain of sense is reached (1998:141). “The fictional world structure is not a set of separated levels, but a set of transformations converting one level into another (1998:143).”

The tasks envisioned by Doležel for what he calls fictional macrosemantics, his semantics of fiction modelling readers’ reconstruction of the fictional world as an extensional entity and the levels of fundamentally intensional existence of the corresponding entities from the text’s texture are the following: to, firstly, apprehend the regularities of texture, secondly, derive the intentional structuring of the fictional world from these regularities, and, thirdly, reconstruct the extensional world structuring (1998:143).

Even before discussing the implications of Doležel’s fictional semantics for the study of literary translation in detail – which will be done in Chapter 5.2 – it is easy to see that the fictional worlds constructed by SL and TL readers should be as close as possible. Although cultural differences may account for problems with rendering the extensional structure face to face a potential cultural gap between the SL and TL cultures, our interest in explicitation, and especially translation-inherent explicitation, focuses our attention on the intensional level of meaning. It is evident that despite the inevitably different text intensions, the two intensional fictional-world structurings should be as close to each other as possible.

Doležel embarks on the task of studying intensional structuring of fictional worlds by discussing three basic intensional functions: the naming function the authentication function and the saturation function, the latter being the most relevant for the study of explicitation/implicitation and explicitness/implicitness.

### **5.2.1     *The naming function***

The naming function, associated with the assignment of terms by which entities of the fictional world are referred to these entities, most significantly fictional characters, is used by Doležel as an illustration of the general operation of intensional functions. The simplest example of an intensional function is the two-value naming function, i.e. one structuring fictional characters into

two domains by virtue of reference. Kafka's *The Trial* provides an example of a more complex intensional structuring performed by the naming function: the fictional world is structured into several spheres: the central one, inhabited by the main protagonist, the only one named by an abbreviation, and other, concentrically organized spheres, peopled by characters who either have names (first names or surnames) or whose names are never mentioned as they are referred to by fixed definite descriptions (such as "the Director" or "the judge") (1998:142).

The corpus I was working with provides one striking example of fictional world-structuring by the naming function in Patrick White's *A Fringe of Leaves*, where the domain of experience of the main character is structured by referring to her either by her maiden name, Ellen Gluyas, or her married name, Mrs Roxburgh. It is significant that references by the maiden name are not limited to flashback of the protagonist's past, but mark her experience and emotions during her married and widowed life equally often.

Taking care of her husband and generally complying with the Victorian code of behaviour that she learned with her marriage, the female character is consistently referred to as Mrs Roxburgh, as in this scene where she sets out to fetch milk for her husband, who is in pain:

As soon as she could safely leave her husband Mrs Roxburgh put on her mantle and resolved to see whether it were possible to procure some milk. She had eased him back upon the pillows, from where his expression and the regular rise and fall of his chest suggested that he might be dozing, or at least enjoying the relief which comes from exhaustion. (*Fringe*:158-9)

or when she feels the need to behave as she is expected to:

More conscious of her husband's existence in his absence than by his presence, Mrs Roxburgh sat with her fingers plunged like book-marks between the pages of his journal, and wondered whether she could summon up the courage to open and read while she had the opportunity. She longed to be told of his love for her, but did not think she had the strength to face his doubts were she to come across any. (*Fringe*:179)

While references to Ellen Gluyas and Mrs Roxburgh mark the two distinct poles of the character's personality, references to Ellen Roxburgh punctuate the process of transition, whether from the straightforward and vivacious Cornish girl to the sophisticated, as in

To please and protect became Ellen Roxburgh's constant aim; to be accepted by her husband's friends and thus earn his approbation; to show the Roxburghs her gratitude in undemonstrative and undemeaning ways, because anything else embarrassed them.

What she could not admit, or only half, was her desire to love her husband in a manner acceptable to them both. (*Fringe*:75)

or in

“Here I am going to stay,” Ellen Roxburgh announced, as though it might still be granted to her to exercise her will. (*Fringe*:173)

or, later, in the process of Ellen’s unbecoming Mrs. Roxburgh when she is left stranded on an island with a tribe of native people, her husband dead.

In this crucial scene, actually references of different kinds alternate, pointing to the collapse of Mrs Roxburgh’s neat universe. The following passages, for example, occur within mere two pages of the text:

Mrs. Roxburgh might have felt more alarmed had any of their play concerned herself, but the natives seemed intent on ignoring a mere woman seated by her husband’s corpse. In the circumstances, she no longer felt constrained to turn her head or hide behind her hair. [...] Because she was never faced with a naked man, Mrs Roxburgh at this point looked away, and instead caught sight of her husband’s naked feet. (*Fringe*:242)

This, Ellen Roxburgh sensed, was the beginning of her martyrdom. (*Fringe*:243)

Ellen Gluyas had not encountered a more unlikely situation since forced as a bride to face the drawing-rooms of Cheltenham. The difference in the present was that she had grown numb to hurt, and that those she had loved and wished to please could no longer be offended by her lapses in behaviour or her scarecrow person. (*Fringe*:243)

Like some of the above, some scenes reflecting the structuring of the fictional world by the naming function do not lack in subtle irony, as when the native women adjust Ellen’s hair to their taste:

The unexpectedness of the operation and the pain it caused made the victim cry out. “leave off, can’t ‘ee?” Ellen Gluyas shrieked, and then, as Mrs Roxburgh took control, “Why must you torture me so?” (*Fringe*:251)

or in a scene of sharing an improvised dinner with her saviour and temporary companion:

As Ellen Gluyas she would have busied herself plucking and gutting a brace of pigeons, but Mrs Roxburgh had her aches to cosset, nor could she resist the luxury of being waited on. (*Fringe*:292)

It is actually during her flight with the escaped prisoner Jack Chance that she achieves yet another state of being, that in which she is referred to by a mere personal pronoun for most of the time – this is the first time she is free to feel and give love – and to receive it, before she is “saved”, returned to the bosom of civilisation, and consents to her becoming Mrs Roxburgh again.

The naming function in *A Fringe of Leaves* thus defines several distinct domains of the character’s identity, referred to as Ellen Gluyas, Ellen Roxburgh, Mrs Roxburgh, and *she*, succeeding one another and overlapping at times, providing one of the keys to the interpretation of the novel.

## **5.2.2 The authentication function**

The role of the authentication function is, in a way, crucial within the set of intensional functions proposed by Doležel in that it covers what has been a core issue for traditional narratology – the so called ‘narrative point of view’. Its centrality to theories of narrative is reflected by the fact that its integration into intensional macrosemantics of fiction is based on the very central assumption of the theory of fictional worlds, which has already been quoted above: that fictional texts can be viewed as performative speech acts endowed with the ultimate illocutionary force capable of bringing about a radical change in the world, namely creating a possible world with its fictional facts distinct from the actual one (Doležel 1998:150). Fictional texts grant fictional existence to fictional entities by the procedure of authentication, which can be formally expressed by the intensional authentication function. Such a claim necessarily leads to two questions: 1) which global features of the texture control the authentication function? and, 2) how do these global features of the texture control fictional existence? (1998:145)

Before summing up Doležel’s answers to these questions, let us specify the role of the individual functions within his set of intensional functions. While the rather discreet character of the naming function makes it quite transparent and easily demonstrable, its scope is limited to a certain extent as its contribution to intensional structuring of fictional worlds is very significant with some fictional worlds but close to nil with some other. The authentication function, on the other hand, is equally applicable to all fictional worlds and its contribution to their intensional structuring is always significant, although the specific level of that significance may vary. It is perhaps not too premature to say at this point that the role of the third intensional function, the saturation function, is similar in this respect, with the added significance for studying translations with regard to the explicitation hypothesis, as will be made clear in the following chapter.

The very centrality of issues surrounding narrative point of view to narratology is also one of the reasons why a detailed comparison of Doležel’s of authentication function with more traditional

narratological accounts such as Roger Fowler's narrators of types A, B, C and D (Fowler 1996:177-8) is beyond the scope of this chapter. Rather than attempting any such comparison, we will outline the basic concepts and ideas of the authentication approach.

As performative speech acts, fictional texts are exempt from truth-valuation. According to J.L. Austin, performative speech acts carry a special illocutionary force: if uttered under appropriate felicity conditions, a performative speech act is, or is part of, the doing of an action – hence the authentication function. “If uttered felicitously, the literary performative changes a possible entity into a fictional fact. In other words, fictional fact is a possible entity authenticated by a felicitous literary speech act,” Doležel specifies (1998:146).

There are basically two sources of the narrative texture: the narrator and fictional persons (characters). (1998:147) It should be noted that rather than to deny the existence of the actual source of all narrative texture, the author, this claim is to emphasize the opposition of and tension between the narrator's and the characters' discourse in literary texts, one of the main tools for constructing fictional existence as an intensional phenomenon (see p. 71 above). This opposition is at the root of the two main types of authentication, dyadic authentication and graded authentication.

**Dyadic authentication** concerns narrative textures combining two kinds of discourse: the discourse of an anonymous, impersonal narrator and the direct speech of fictional persons. Austin's requirement for a performative to be successful was an “authorized speaker”. How does his felicity condition apply to the anonymous narrator? Doležel argues that if the performative force is to work automatically, all typical features of natural discourse have to be nullified: the authoritative narrative lacks truth-value, identifiable subjective sources as well as spatiotemporal situation. (1998:149)

Narrative texture constituted grounded in the anonymous narrator's discourse constitutes the factual domain of the fictional world while potential facts and entities (so-called ‘virtuals’) introduced in the characters' discourse, whose authentication is not automatic, constitute the virtual domain of the fictional world. The question then is whether virtuals can become fictional facts and if so, how? Doležel stipulates three conditions of this authentication: first, the speaker has to be trustworthy; second, there has to be consensus among the persons of the world regarding the entity in question; and third, the virtual must never be disauthenticated in the authoritative narrative. It is interesting to observe that the authority of fictional persons is the very opposite of that of the impersonal narrator: it is based on the pragmatic conditions of natural discourse. (1998:50)

The operation of the authentication function in narratives subjected to the dyadic authentication thus splits the facts of the fictional world into two domains, one fully authenticated by the authoritative narrative, and the other authenticated collectively, by consensus of the persons inhabiting the fictional world. Apart from the two factual subdomains, fictional worlds usually contain domains of possibles that have not been authenticated, attributable to individual fictional persons and comprising their personal beliefs, illusions, errors etc. (1998:151)

**Graded authentication** concerns fictional worlds whose constitutive performatives can be attributed to fictional persons (labelled as *Ich-form* narratives in traditional narratology) or whose texture attributable to a 3<sup>rd</sup> person narrator is marked by features of subjectivity (also referred to as subjectivized *Er-form*).

As for the subjectivized *Er-form*, compared with automatic dyadic authentication, the conventional authentication is weakened, but not non-existent, resting on the grammatical features of the texture, shared with authoritative narrative. The fictional world contains domains tinted by a subjective bias, but semantically different from private virtual domains. The “graded” authentication status of the domains of the fictional world forms a scale from “authentic” through “relatively authentic” to “nonauthentic”.

The status of fictional persons who are originators of *Ich-form* narratives in terms of speech activity is unique: they are the only persons in their respective fictional worlds who can participate in dialogical exchanges with other characters as well as produce the monologic narrative. They nevertheless have to prove their competence, earn their authority. The corresponding fictional world, on the other hand, is never free of the intensional trace of its subjective origin. (1998:154)

Doležel has identified two basic strategies by which first-person narrators maintain their credibility: they make sure they identify the sources of their privileged knowledge and delimit its scope (by explicitly refusing to speak about fictional entities not known to them). (1998:155)

This very rough outline of Doležel’s construction of the authentication function has, I believe, demonstrated two kinds of consistence: first, the consistence of his intensional fictional semantics with the key assumption of the theory of fictional worlds; second, the consistence of his intensional fictional semantics with classic narrative theory. Thirdly, the operation of the authentication function explains one of the main sources of fictional existence as an intensional phenomenon describable as existence in “different modes, ranks, and degrees” (1998:147, as quoted on p. 72). Discussing this crucial feature of fictional worlds, Doležel quotes Ryan (1991), who regards the ontological depth of the fictional world as “the basic condition of tellability” and

argues that “the aesthetic appeal of a plot is a function of the richness and variety of the domain of the virtual” (1998:152).

### **5.2.3 The saturation function**

The third – and most relevant to this study – of Doležel’s itensional functions, i.e. complex parameters of literary style, is the saturation function. Its importance for discussion of explicitation in literary translation is based on its close connection with implicitness as well as the fact that incompleteness is a necessary and universal extensional property of fictional-world structuring (Doležel 1998:169).

This structuring mediated by the saturation function can be outlined as follows: At one level, the saturation function is defined by the opposition of facts and gaps. Explicit texture satisfying the felicity conditions of authentication construes fictional facts. Zero texture, on the other hand, construes gaps in the fictional worlds. Fictional texts have been proved to vary the distribution of zero texture – by varying the number, extent and functions of the gaps, which present a challenge to the reader. (1998:169-170) The opposition of fictional gaps and facts, however, is only a very crude approximation of saturational structuring of fictional worlds. Alongside explicit texture, information contributing to the structuring of the fictional world may also be conveyed implicitly, suggested rather than asserted, by contextual, connotative, rhetorical or other means (1998:172). While a more extensive discussion of the implications of this observation is beyond the scope of this thesis, let us limit ourselves to stressing the main point – that implicitness, a general feature of texts, is cultivated by literature – in intricate and variable ways.

Construing his saturation function, Doležel distinguishes between the fictional encyclopedia, defined as “knowledge about a possible world constructed by a fictional text” (1998:177) as a global tool for recovering implicit meaning, and local triggers enabling the recovery of implicit meaning. These seem to be of two kinds: positive – such as hints or innuendoes – and “negative”, marked by an absence, such as lacunae. (1998:181) To give just one example of a lacuna triggering recovery of implicit meaning in the corpus, let us refer to P. White’s *A Fringe of Leaves* again: Struggling for her life together with the others in a longboat for long days, Mrs Roxburgh, of whom we know from more or less implicit cues in the previous textures that she has been pregnant, suffers a miscarriage. In the texture characterized by considerable sophistication of expression – for it is the main characters who are the focalizers – where smallest details of the conversation and other interaction between the passengers of the longboat, where Mrs Roxburgh is the only woman, are communicated explicitly, the rather brief treatment of her miscarriage, focusing on the rather external aspects of the event, functions as a lacuna:

But she began clutching at his hand, whimpering and muttering childishly, in an attempt to draw him to her level.

“Then what is it?” he hissed, as desperate as he was irritated.

On grasping the full enormity of the situation there was nothing he could do but accept. “It is unfortunate, but neither of us will die of it,” he predicted.

All his life he might have been on equal terms with reality.

After delivering his wife of their stillborn child, and somebody had produced what must have been Oswald’s glory-bag, he emptied the bag of its contents, the buttons, twine, a pencil-stub, a keepsake or two, a martyred prayerbook. In the absence of a conventional shroud the bag provided a substitute to accommodate this other, more portentous object. (*Fringe*:228)

Such a description necessarily highlights some other potential lacunae in the account: the reader cannot avoid wondering about the scope and location of some other lacunae in the texture and the role that should be ascribed to them in interpreting the novel.

Doležel construes the saturation function itself as follows: He refers to the distribution of explicit, implicit and zero texture as the text’s density. If a regularity in this density can be identified, a three-value intensional function – mapping this structuring onto the fictional world – may be postulated and called the saturation function. The three kinds of texture construe three corresponding domains of the fictional world, whose semantic status is different: the explicit texture constructs the explicit domain, the implicit structure constructs the indeterminate domain, and zero texture constructs the domain of gaps. (1998:182)

It is the task of each interpretative act to address the saturation structuring of the fictional world construed by the particular fictional text – whether a source text or a translation –, but before proceeding with our discussion, I would like to stress that it is the interplay of all three intensional functions – among which the saturation function usually plays a very significant role – that contributes to the ontological depth of fictional worlds which is at the hearth of fictional texts’ aesthetic appeal. The implications for the practice of literary translation are evident. We may demand in agreement with Bohumil Fořt that

“the original text and the text of the translation should keep two basic structural resemblances: the *ratio* of explicit and implicit textual meanings should be preserved as closely as possible, despite the differing linguistic and cultural environments the texts are designed for, and the structure of their distribution in the text should remain the same, too (Fořt 2005:128, transl. RK).

In addition to that, literary translation studies should recognize the study of shifts in saturational structuring of fictional worlds as one of its major tasks, with the study of regularities in translators' coping with text density as one of the possible approaches.

It is somewhat surprising that translation studies has not, at least to my knowledge, adopted the theory of fictional worlds to its purposes yet. It is true, though, that the potential of the theory of fictional worlds has not passed unnoticed; impulses for its application to translation can be found both in the final chapters of Doležel's *Heterocosmica* (1998) and the book on fictional world semantics by Fořt (2005), which has been quoted above. Its interfaces with ontology and modern logics apart, the theory of fictional worlds may be said to provide a relatively simple and intuitive and yet subtle conceptual apparatus for the exploration of fiction, which proves to be testable and exploitable for prediction as well as simple and comprehensive enough at the same time.

The main charms that the theory of fictional worlds offers to translation research are, to my mind, conceptualization of fictional worlds as extensional entities, i.e. entities whose status is relatively independent of language, on the one hand, and the deep involvement with the intension, i.e. the meaning of a text arising from its texture, the exact wording of the text, on the other. It seems natural that the study of literary translation with its concern with evaluation of translation shifts at the micro-level in terms of macro-shifts (Leuven Zwart 1989, 1990) should embrace this approach. As far as the study of explicitation in literary texts is concerned, it should find the added benefit of the centrality of the concept of incompleteness of fictional worlds and implicitness most attractive.

## 6 Translator's style

Preparing the ground for connecting the concept of translator's style with translator's explicitation behaviour, the following chapter will focus on reviewing and discussing the most recent reports from research in the former area, so that the concept of translator's style can be elaborated based on both this theoretical discussion and the empirical study presented in Chapter 7.

### 6.1 Baker (2000)

Baker's seminal paper on translator's style, "Towards a methodology for investigating the style of a literary translator" (Baker, 2000), similarly like her earlier papers (Baker 1993; Baker 1995), set out a programme for further corpus-based translation research, illustrating the potential and, at the same time – both intentionally and unintentionally – the perils of this kind of study. Her proposal is to extend the focus of translation research from 'style *in* translation' (as studied e.g. by Parks 1998 or Kenny 1999) to 'style *of* translation' in a way that would recognize the translator's presence in the text as even more consistent than its conceptualization e.g. in May (1994, in Baker 2000) or Hermans (1996), i.e. as consistently distributed across the translation rather than limited to certain lacunae where the translator's voice becomes audible over that of the source text author. Baker underlines the association between the status of the translator and the general notion of whether they can have, or indeed *should have* a style of their own (Baker, 2000:224).

Apart from this underlying claim concerning the concept of translator's style, Baker's paper is a methodological proposal for investigating translator's style in literary translation. As part of these efforts, she presents a sample corpus-based study of the style of two literary translators, Peter Bush and Peter Clark, and discusses the potential and limitations of her method. Aware of the limitations of her sample study, Baker characterizes her it as "no more than an attempt to raise questions of this type and to demonstrate that investigating the style of individual literary translators is in principle both feasible and interesting" (Baker 2000:262).

The concept of translator's style as understood by Baker involves

“a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features. As such, it covers the notion of 'voice' as defined by Hermans [...], but also much more. In terms of translation, rather than original writing, the notion of style might include the (literary) translator's choice of the type of material to translate, where applicable, and his or her consistent use of specific strategies,

including the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc. More crucially, a study of a translator's style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. It must attempt to capture the translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators. (Baker 2000:245)

Due to the programmatic nature of the paper, Baker's delimitation of translator's style deserves a thorough discussion. Firstly, Baker's reference to "a range of linguistic [...] features" of which she speaks in another place as of "clusters of linguistic features" (Baker 2000:243) as well as her thumb-print metaphor classify her concept of translator's style with the forensic approach to studying style rather than the literary one. Stressing the attribution of a particular style to a specific translator compared to other translators rather than the specific contribution of that particular translator style towards the interpretation of the literary work/s and their role within the target literature is another feature that signals Baker's concern with translator's style within the tradition of forensic approaches, which she herself admits, confirming her interest "at this stage" in "quite subtle, unobtrusive linguistic habits which are largely beyond the conscious control of the writer and which we, as receivers, register mostly subliminally" (Baker 2000:246). It might be argued that this focus of her agenda is a natural consequence of Baker's – and not only her – wish to bring enough evidence for establishing translator's style as a valid concept. There can be hardly any doubt that translatorial decisions made in literary translation at the level of conscious choice are governed by strategies having to do with either the literary work author being translated or with the role the translator has envisioned for herself/himself in bringing it to the target literature – and that these strategies and their hierarchy may be interpreted as part of the translator's style. In dealing with the lower level patterns of – largely unconscious – choice by the translator, Baker has undertaken the task of supplementing this conscious component of translator's style with evidence that has largely been missing. Baker's decision to use the English texts of the translations only in her sample study appears to be a natural consequence of her view of translator's style.

Baker's forensic approach to style is then naturally reflected in her treatment of the "clusters of linguistic features" characteristic of individual translators as sets of markers that are treated on a par rather than interpreted as elements in a hierarchical structure: the forensic concept of translator's style is a "flat" one, "flat" being used in a descriptive, not pejorative meaning.

It would be however untrue to claim that Baker neglects the interpretation of style at levels other than the linguistic one: she does, indeed, interpret the translator's linguo-stylistic profile in terms of more or less conscious translator strategies, but this interpretation does not cancel the

projection of these features onto a single plane of the language produced by the translator. Baker is aware that “identifying linguistic habits and stylistic patterns is not an end in itself: it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour” (Baker 2000:258). Her specific interpretation of this cultural and ideological positioning of the two translators whom her model study concerned is, however, as I will argue below, less convincing than this theoretical observation.

Secondly, besides opting for the forensic approach to style, Baker stresses that the choice of material to translate should also be interpreted as contributing towards the style of a particular translator and supports her inclusion this level of translatorial decisions within the concept of translator’s style with the argument that in literary translation it is fairly common for translators to address publishers with proposals for publication (Baker 2000:263). Baker views this extension of the definition of style to choice of authors/books/themes as plausible, which is an argument which – although certainly credible – has not unimportant methodological implications, which the paper under discussion does not discuss.

In literary stylistics, opinions on the inclusion of themes within the concept of style vary. While the selection of material in primary literary communication (by a ST author) is relatively unrestrained, no matter that occasionally, some authors such as Poe in his *Philosophy of Poetic Composition* might want us to believe that it is, in fact, restrained, these limitations occur at two level for the translator: choosing material to translate, s/he is choosing from whatever –structured – choices there have already been made by ST authors. Incorporating the choice of material to translate under the concept of translator’s style as Mona Baker does, we have to be aware that this level of style has to be distinguished from its other levels. A similar claim is to be made the inclusion into the concept of style of translator’s use of paratextual strategies and glosses within the text.

Subsuming the choice of material for translation under the concept of literary translator’s style and recognizing that the texts which come into the corpus of a particular translator’s translations are already a result of an – at least two-level – motivated choice, we must consider the fact that the “substrate” provided by the source texts on which the translator’s unconscious linguistic habits may form patterns interesting to us as components of her/his stylistic profile is not a neutral one. In other words, no matter how attractive analysis of the linguistic makeup of the corpus of translations by a particular translator restricted to the TL texts may appear with a view to establishing the lower-level linguistic finger-print, there is always the fact that the higher-level stylistic choice on the part of the translator will influence the makeup of the corpus. It has to be accounted for, not only within the higher level analysis of style by choice of material, but also as

a factor influencing the lower-level findings within the forensic treatment of style in terms of linguistic patterning. Otherwise we would be running the risk of overinterpretation at the forensic level of style. In a more detailed discussion of Baker's sample study below I will attempt to show how a partial neglect of this factor backfires on her results.

In her sample study, Baker used material from The Translational English Corpus (TEC), namely translations by two experienced literary translators, Peter Bush, whose source languages are Brazilian Portuguese, mainland Spanish and South American Spanish, and Peter Clark, translating from Arabian. The two subcorpora contain approximately 300,000 and 170,000 words respectively, Peter Bush being represented by 5 books by 3 authors (all of them male, 3 books by Juan Goytisolo) and Peter Clark being represented by 3 books by 2 authors (one male and one female, 2 books by a Syrian woman writer, Ulfat Idilbi).

The parameters she chose to explore in her analysis of recurring linguistic patterns within the two subcorpora are type/token ratio, average sentence length, and frequency and patterning of SAY in reporting structures. The two translators are found to differ significantly in terms of all three parameters. Peter Bush is found to generally use a richer vocabulary, averaging a type/token ratio of 49.87 while Peter Clark's average standardized type/token ratio is 41.00. This finding seems to be coherent with their respective tendencies in terms of average sentence length: the overall average sentences length in the Bush corpus is 23.76 in contrast to the average of 8.07 for the Clark corpus, where the even the variance is very small. As far as reporting structures were concerned, Baker compared the frequencies of SAY in different forms ('say', 'says', 'said', 'saying'). The distribution of 'say', 'says' and 'said' was much more even in Peter Bush's translations while Peter Clark exhibited a strong tendency towards using the past form as opposed to the present, in combination with a tendency to use direct speech and modify verbs of speech with an adverbial specifying the manner in which the words are spoken (a typical structure: "X said [adverbial]"). Peter Bush, on the other hand, tended towards semi-direct speech and complicated reporting structures attributing certain words reported by a character to oneself on another occasion or other characters (a typical structures: ("X says", "as X said"). (Baker 2000:250-252)

These tendencies are interpreted by Baker in terms of immediacy of narration: "Used in narration, rather than in direct speech or in proverb-style expression for instance, a verb like says reflects a very different tone from said in the same function, heightening the sense of immediacy and drawing the readers closer to the narrator's world, giving the reader the impression that he or she is experiencing the event being narrated at first hand," (Baker 2000:252). Peter Clark's use of reporting structures is, on the other hand, interpreted as helping to create a world in which the

focus is shifted towards people saying things to each other and reporting what they heard explicitly as direct speech (Baker 2000:254).

Baker comments on the necessity of comparing the identified patterns with source texts, but she herself uses reference to them only occasionally and only in connection with Peter Clark's texts. She acts, for the purposes of her initial exploration of methodology, on the assumption that the identified variation is indeed attributable to the translators rather than the source language or author (Baker 2000:259). The habituses (Simeoni 1998:1-39) of both translators are brought to bear to explain the identified stylistic patternings. Translating from Spanish and Portuguese – and therefore from cultures with which the average English reader may be expected to feel much more affinity than with the Arab world, Peter Bush was faced with a task very different from that of Peter Clark and could afford to assume that he is translating for an educated, even highly educated reader. In Baker's interpretation Peter Clark, who has worked for most of his life for the British council and spent most of his working and translating life in the Middle East, may be assumed to face his much tougher task of "trying to promote a literature and culture widely viewed as more 'alien' and associated with all kinds of negative stereotypes in the world of his English-speaking readers" (Baker 2000:259) and little translated into English relying on linguistic strategies whose development has been observed in people used to working with non-native speakers in order to accommodate listeners and readers with a different level of competence in the language, the so-called 'accommodation' (Baker 2000:259).

Additional analysis of optional 'that' in combination with the verb 'say' across the two subcorpora, taking advantage of the fact that deletion of 'that' is equally ungrammatical in all the source languages of the sample study, thanks to which source language influence can be dismissed as a factor influencing the results, revealed Peter Bush's tendency to omit the optional, while Peter Clark tended to use it rather than not. This finding was interpreted as evidence that Peter Bush's use of language is much closer to the patterning of "original" English while Peter Clark seems to be very close to what research has shown as typical patterning of English of translations, A finding which seems to fit the results and interpretation of the main analysis well. (Baker 2000:257)

Can thus the lower type/token ration, the shorter sentences and the different use of reporting structures in the Clark corpus all be attributed to the different translator habituses and Clark's 'accommodation' efforts ? Although the explanation sounds relatively convincing, I am aware of two important objections that can be raised.

Baker herself is partly aware of the first one: she notes that stylistic patterns cannot be explained unless we positively know who or what to attribute them to – the source language, the author, a

given sociolect, or the translator (Baker 2000:258) – and that “the nature of the material that is translated and the kind of implied target reader are undoubtedly an important factor to bear in mind when we are trying to find a motivation for the patterns we identify” (Baker 2000:261). As has been said above, Baker takes the liberty of assuming, for the sake of her initial exploration of available methodologies (259), that the attribution of the identified patterns to the translator can be treated as reliable. She also admits that Peter Clark’s extensive use of direct speech as well as Peter Bush’s prominent use of structures typical of more “learned” discourse “can be partly explained in terms of the material chosen for translation” (260). This is, in my opinion, a too weak statement. Considering information available on the structure and nature of the two subcorpora seriously enough, as Baker recommends, we cannot overlook that the results for the Clark corpus are perhaps not so surprising and – more importantly – not as revealing at the level of translator’s style as the paper makes them sound.

Although Baker characterizes the two authors translated by Peter Clark as “very different” by their gender as well as background (249), which she expects to be reflected in their writing, two of the titles of the three books in the subcorpus contain the word ‘tale/tales’ (*Dubai Tales* by Muhammad al Murr; *Grandfather’s Tale* by Ulfat Idilbi). This genre characteristic in itself brings some expectations regarding, among other things, vocabulary, sentence length, narrativity, and overall positioning on the cline between ‘simplicity’ and ‘complexity’. It might, of course be the case that the titles are Peter Clark’s rather than the two source text authors’ choice, reflecting the overall translation strategy as interpreted by Baker, but unless this is supported with evidence, the coincidence should at least be taken as a signal of a potential bias of the corpus – and a potential warning that the author’s style might have played a greater role in the translation than we would have wished. In addition to that, *Grandfather’s Tale* and *Sabriya*, both by Ulfat Idilbi, as source texts, can be expected to share some stylistic features, perhaps not so different from *Dubai Tales* by Muhammad al Murr in relevant respects, in the light of what has been said above – which already suggests that the makeup of the corresponding corpus of source texts might explain much of what we are asked to accept, at least potentially, as attributable to the translator.

As far as the Peter Bush subcorpus is concerned, 3 out of the 5 books are by Juan Goytisolo; word count figures for the individual books – which are not given in the paper – might reveal that the bias of the subcorpus towards his style of writing is even bigger than 3:5. (The same, of course, holds true for the two books by Ulfat Idilbi in the Clark corpus.)

Baker does indeed address the nature of the source texts briefly,

at least some of the texts that Peter Bush has chosen to translate are, for lack of a better word, ‘difficult’: they assume an educated, sometimes highly educated, reader.

*Quarantine* is probably the best example. All three texts translated by Peter Clark, on the other hand, are pretty accessible to a lay reader (I refer here to the source reader in both cases). The Arabic texts are fairly ordinary narratives with a social message, fairly light on allusions and not philosophical in the way that *Quarantine* is for instance (Baker 2000:260),

but does not go as far as to admit that it might, in fact, largely invalidate the findings. Although she supplements her sample study with a detailed discussion of methodological issues in studying translator's style, where some of the problems that emerged in her study are addressed and solutions suggested, the possibility of seriously challenging her findings is alarming, not so much because of the findings themselves, but especially because of the methodological implications that not being able to produce a better sample study with a corpus of the size of TEC<sup>6</sup> available might suggest.

The other potential objection, or rather a note of caution, concerns Baker's proposed solution to the question of motivation in her sample study. She is very right in pointing out that identifying linguistic habits and stylistic patterns is not only an end in itself: "it is only worthwhile if it tells us something about the cultural and ideological patterning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour" (Baker, 258), echoing what has generally been accepted in literary stylistics: "We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. (Leech and Short, 1981:13) Baker thus, in fact, translates the observation about the purpose of literary stylistics into the context of translation studies: The aim of the study of translator's style is to explain the relation between patterns of linguistic and other translatorial choices and the "translator function", the role the translator has envisioned for herself/himself with respect to the text/s in question. Searching for an explanation of the linguistic patterns identified in her sample study, Baker notes that both Peter Bush and Peter Clark are experienced professional translators and native speakers of English, both of them highly articulate and extremely well educated, for which reason neither is likely to have only a narrow range of vocabulary or syntactic structures at his disposal (Baker, 259). As stated above, Baker's response to the question regarding motivation in the sample study relies on the concept of linguistic 'accommodation', observed in people used to working with non-native speakers, and to the

---

<sup>6</sup> TEC had 6,5 million words at the time when the paper was written, its main body consisting of fiction and biography. The corpus size was approximately 10 million words in 2003. (<http://www.llc.manchester.ac.uk/Research/Centres/CentreforTranslationandInterculturalStudies/ResearchProgrammesPhDMPHil/TranslationEnglishCorpus/>)

different translation situation in terms of a wider context as far as translation from the different source languages and cultures is concerned, combining thus parameters characterizing the translator as an individual with sociocultural parameters.

It is perhaps worth noting that the explanation provided by Baker is an explanatory hypothesis rather than an ultimate explanation. No matter how plausible the proposed connection sounds, we might imagine a hypothetical situation in which, the translators' backgrounds being the same, we would be trying to explain the very opposite distribution of linguistic patterns between the two translators. In this case, we would be likely to come up with an explanation based on Peter Clark's – hypothetical – desire to confront English-speaking readers with a high level of literary and linguistic complexity in the texts with Arabic originals, where they might underestimate the source text literature, and shock them into discarding at least some of their prejudices against the source text culture. Put in other words, Baker's explanation, establishing a causal link between the translators' habituses and descriptions of the subcorpus of their translations, despite the note that both translators read a draft of the paper (Baker, 262) (and, we may understand, did not raise any objections to the explanation), does not mean that all translators with analogical background would, faced with an analogical translation situation, respond in the same or a similar way – unless this is proved by further study into translator's style.

At another level, the sample study in Baker (2000) exemplifies that despite all our efforts to separate which stylistic patterns are to be attributed to the source language, to the author, to the given sociolect, and to the translator and whatever we manage to establish as attributable to the translator's own linguistic choices must be placed in the context of what we know about the translator in question and about the relevant positioning of the source and target cultures" (Baker, 258), that is, in explaining translator's style, we will necessarily be basing our explanations on references to the fuzzy borderline between the individual and the social.

Efforts at explaining translator's style have, among other things, important theoretical implications for the concept of style, exposing the forensic approach to translator's style and the associated fingerprint metaphor as of limited use. Let us recall once more the statement from Leech and Short quoted above: "We normally study style because we want to explain something, and in general, *literary stylistics* has, implicitly or explicitly, the goal of explaining the relation between language and artistic function." (Leech and Short 1981:13; emphasis RK) Should we be consistent advocates of the forensic approach to translator's style, we would have to content ourselves with translation attribution as the only goal of our stylistic study. Attributing translations to translators would, no doubt, be a valid goal in itself and might be useful in cases such as the attribution of the Czech translation of *The Cool World* by Warren Miller to Josef Škvorecký or Jan Zábřana, but admitting interest in explaining the patterns found, beyond

attribution as such, in fact means that we are moving towards application of the literary approach to – translator’s – style. And, since we have chosen literary translation as the field of translation to focus on, this should come as no surprise. Baker’s assertions about her interest in translator’s style as a kind of “fingerprint” and even her claimed allegiance to forensic stylistics (Baker, 246) should therefore not be overestimated and the fingerprint metaphor should rather be viewed as a didactic/rhetorical means aimed at getting across the idea that literary translators, being involved with the texts they are translating in a very intimate, material and specific way, should be regarded as having a style of their own, leaving their imprints on the texts. Baker can afford to avoid admitting to a literary approach to the study of style thanks to studying translator’s style on a comparable corpus of translations and addressing the literary specifics of the individual texts and their originals only very briefly.

Baker’s study of translator’s style at the borderline of the forensic and literary approach also determines the choice of patterns she is concerned with. As Leech and Short observe,

In studying style we have to select what aspects of language matter, and the principle of selection depends on the purpose we have in mind. The authorship ‘detective’ will try to identify features of text which remain constant whatever the artistic or other motives of the writer, whereas in literary stylistics, features determined by artistic motivation are of primary interest. (Leech and Short, 1981:14)

Subsequent studies of translator’s style may thus be expected to focus on other linguistic and other patterns, depending as their focus shifts between the forensic and literary poles of the scale.

Baker returns to methodological issues, which she addresses in terms of questions rather than direct proposals, in the conclusion to the paper:

How can we best distinguish stylistic elements which are attributable only to the translator from those which simply reflect the source author’s style, general source language preferences, or the poetics and preferences of a particular set of translators? Should we try to? And if we decide that it is important to distinguish between these elements, should we be looking at different data altogether? Instead of analyzing several translations by the same translator, should we perhaps be comparing different translations of the same source text into the same target language, by different translators, thus keeping the variables of author and source language constant? (Baker, 2000:261)

The following chapters will explore approaches to and methodologies of studying translator’s style recently developed, in response to Baker’s paper, by Winters and Saldanha.

## 6.2 Winters (2005)

The corpus based study of translator's style by Marion Winters was undertaken within a PhD project supervised, alongside with the dissertation project of Gabriela Saldanha to be discussed below by Dorothy Kenny at Dublin City University. Winters took the route suggested by Baker in the methodological afterthought to her study and compares two German translations of *The Beautiful and Damned* by F. S. Fitzgerald, published coincidentally both in the same year, 1998. The corpus consisted of the two translations, by Hans-Christian Oeser and Renate Orth-Guttmann, and the English source text. The main focus is on the use of modal particles by the two translators. Although the overall frequency and usage of modal particles by the two translators fell well within the expectations, subsequent qualitative analysis showed that they differ considerably in their choice and use of individual particles, which is discussed at the microlevel, with focus on their communicative function, role in speech and thought acts and in the narrative. The next step in the thesis is to explore how the translators' use of modal particles translates to the macrolevel and how it changes the respective narrative points of view. Renate Orth-Guttmann is found to focus on the characters while Hans-Christian Oeser is found to interpret the novel rather as a societal study. The analysis of the use of modal particles is complemented with analysis of other strategies used by the translators, namely their use of loan words and speech-act report verbs and all these parameters of translator's style are found to correlate and contribute to the same effect on the macrostructure of the novel. (Winters, 2005)

In order to keep some of the variables influencing translator's style constant, Winters took advantage of an occurrence of a rather rare phenomenon, the simultaneous publication of two translations of the same source text, by two translators. Working with the two German translations as well as the shared English original, she was able to combine the virtues of the approach via comparable corpora (use of computer software such as WordSmith Tools and MultiConcord) with the added benefits of the approach via parallel corpora (checking whether certain decisions are influenced by the source text). She comments on her choice of methodology:

the present study is designed and carried out under circumstances that would allow for an exclusively target-oriented approach. However, I believe, reference to the source text allows for more reliable results and should provide deeper insight into the individual styles of the translations. [...] It thus avoids the typical shortcomings of studies based on parallel corpora only, namely the lack of reference data in the target language, and the shortcomings of analyses based solely on comparable corpora,

namely the unavailability of the source text as a source of explanations. (Winters, 2005: 83)

Another methodological feature of Winters' study is her use of a combination of the corpus-driven approach in her initial study with the corpus-based approach in her core empirical research. In the initial study, Winters capitalizes on the fact that she is working with two German translations of the same text and by comparing the two respective – WordSmith Tools – wordlists and keywords for each of the translations with the other one as the reference corpus identifies the main differences in the use of modal particles contrasting the two translations and closes down on some other contrastive features of the two translations shown as prominent by the keywords technique – namely the use of speech-act report verbs and loan words.

In the search for specific individual features of the use of modal particles by the two translators, Winters takes advantage of the fact that modal particles are typically used in direct speech, but are used outside direct speech, in the narrator's speech, too. She assumes that the two translators are therefore likely to differ in their distribution of modal particles outside direct speech rather than in it – and her assumption is confirmed by the data, with interesting results.

Winters' study is also remarkable by combining thorough linguistic analysis of modal particles in German, which are especially fitting the aims of the research as they have no single part-of-speech counterpart in English, but are expressed by a variety of linguistic means (Winters 2005), with detailed and well-researched literary analysis of the works of F. S. Fitzgerald in general, the novel under analysis in particular and the reception of both the source text in its culture and the translations in the target culture. The centre of focus is on the narrative point of view, based mainly on the model developed by Fowler, with Halliday's functions of language (ideational, interpersonal, textual) mapped onto three levels of point of view on the story level – the ideological, the psychological, and the spatio-temporal point of view, the latter of which is subsumed under the psychological point of view as it concerns the narrator's point of view, which has the capacity of bringing the reader closer to the characters or distancing them and thus contributes to the psychological point of view, too. (Winters 2005: 30-5)

To sum up, Winters' study excels in integrating linguistic and literary analysis while using the methodological potential of the research design to its fullest. As far as the general concept of translator's style is concerned, her dissertation is a valuable advancement in that it shows three different aspects differentiating the style of the two translators under analysis as concurring in bringing about a cumulative effect in terms of the narrative point of view, a key concept in literary stylistics. One potential shortcoming of the methodology used by Winters (2005) is the scarcity of texts translated into the same language during the same period, which was observed

already by Baker (2000:261-2), i.e. the low replicability of the methodology. This drawback can, nevertheless, be partly overcome by comparing linguistic features whose usage in the target language is relatively resistant to change over time.

### **6.3 Saldanha (2005)**

Saldanha's doctoral dissertation explores style of translation in response to the need to complement data coming from comparable corpora, whose explanation is complicated by researchers inability to account for source text effects (e.g. in Baker 2000), by data coming from parallel corpora, whose explanation is usually beset with a lack of parameters of reference such as other translations by the same translator (e.g. in Winters 2005) or other translators that would to verify the patterns identified as typical of a translator's work in general as opposed to other translators. (Saldanha 2005:26). Like Baker (2005), Saldanha compares the styles of two translators, but uses a parallel corpus consisting of two subcorpora containing Spanish and Portuguese source texts and their translations into English by Peter Bush and Margaret Jull Costa. She points out the advantage of basing the corpus on two source languages with respect to further minimizing the effect of the source language on what is identified as features typical of the style of the two translators. In addition to that, the patterns identified as prominent across the body of translations of each of the two translators were compared against a reference corpus provided by Portuguese literary source texts and their English translations by different translators, drawn from the COMPARA corpus. (The choice of the COMPARA corpus, containing translations from Portuguese only – as opposed to Saldanha's own corpus, in which the proportion of Portuguese to Spanish translations was 3:10 – was guided by practical reasons; unlike COMPARA, TEC, from which translations of fiction by a variety of translators from both Portuguese and Spanish could be drawn, did not preserve italics consistently enough to warrant the referential purposes it was needed for.) The comparison with the reference corpus provided a broader norm, missing from the comparison of the corpora of translations by the two translators: the relative prominence of the patterns identified was confirmed as significant with respect to the overall norm.

Investigating the use of italics, with focus on their emphatic use, foreign language items, Saldanha approaches her corpus with what she terms data-driven methodology. By this label she refers to the distinction between corpus-based and corpus-driven methodology, coined by Tognini-Bonelli (2001) (Saldanha 2005:71-2). Corpus-driven methodologies have been the earlier ones in corpus studies, being used generally for testing hypotheses formulated on the basis of combinations of previous – non-corpus – research and intuition. According to Tognini-Bonelli (2001), one danger of corpus-based methodologies is that they lead to confirmation of preconceived hypotheses and theories, rather than challenging them. Despite this general

characteristic, even corpus-based research has by-produced interesting results, whose integration into the theoretical framework has, however, not fully succeeded, of which the state of research in the alleged translation universals has been evidence. Corpus-driven methodologies, on the other hand, approach texts with no preconceived hypotheses, forming the theory as they gradually reveal interesting patterns of language use.

Opposing the strict distinction and value-judgements imposed by Tognini-Bonelli on the two types of research, Saldanha has committed herself to the latter line of research (Saldanha 2005:72). She meets the perils of data-driven research, unguided by any preliminary hypothesis, with an awareness that

The risk of not finding eloquent patterns can never be completely eliminated. However, observing one feature that can illuminate several potentially interesting but relatively unrelated areas reduces the risk of an unfruitful search, because the absence of patterns in one area does not necessarily imply an absence of patterns in another area. It is likely that in some areas no pattern will be found, or the data will be too scarce to point in any specific direction, or it may be that interesting stylistic patterns are found in more than one area. If the latter is the case, it will be interesting to see if and how the stylistic effects brought about by these patterns, assuming that they do have such effects, interact with each other. (Saldanha 2005: 90)

Based on this reasoning, Saldanha (2005) analyzed the use of italics and foreign language items by the two translators as the different functions of italics use seemed especially convenient for the to cover a wide enough range of phenomena to guarantee some worthwhile results. The function-based analysis of italics in translation was done, among other things, with reference to a Czech diploma thesis by Šlancarová (1998), investigating the use of same graphic feature in translation. Along with italics, items in quotation marks were analyzed because certain functions performed by italics and quotation marks overlap and italics in the source text were often replaced by quotation marks in the target text and vice versa. Foreign language items, the other hand, were picked for analysis as a complement to some uses of italics quotation marks, by virtue of often being italicised or kept within quotation marks (“highlighted”) or being used on their own (“non-highlighted”). (Saldanha 2005)

The analysis itself is done in multiple steps, largely automatically, and results are produced at many levels and discussed in detail so that any account of them can be but simplifying. Margaret Jull Costa tends to reproduce italics used for emphasis and regularly adds typographical emphasis to her texts, with the effect of increasing explicitness. Peter Bush, on the other hand, does not use italics at all, except one occurrence, where it is taken over from the source text, (Saldanha

2005:101,120) but uses a much greater variety of source language words. Source language words are not so frequent in translations by Margaret Jull Costa and are concentrated mainly in one translation (Saldanha 2005:174). The data from reference corpus confirmed that these patterns of high or low frequency of graphic emphasis and source language words are significant compared with average frequencies in translations of fiction from Portuguese. Moreover, as far as the two features investigated were concerned, Jull Costa's translations are less similar than Peter Bush's translations to other translations from Portuguese. (Saldanha, 2005:147)

Saldanha interprets her findings with reference to translator's motivation, interpreted in terms of the socio-economic context, the horizon of translation, the translator's project and the translator's position.

### **6.3.1 Concluding notes**

The empirical study presented in Chapter 7 shares some features with the studies undertaken by Baker, Winters and Saldanha, primarily the strategy of contrasting the styles of two translators. It is, however, also dissimilar in some respects: it is, even more decidedly than Winters's or Saldanha's study, based on a parallel corpus of texts. Besides that, the corpus was approached with purely human analysis, using only common office software. The methodology which has been applied resembles – despite the fact that computerized searches were not used – Saldanha's data-driven approach. Although “manual” analysis of a parallel corpus might seem an anachronism next to studies applying ingenious combinations of strategies of computer search, its use is, I believe, justified since the computer-based methodologies designed to fit the specific material and research tasks often lead to results that are hard to compare. In this situation, older parallel corpus studies such as Øverås (1998) or Vanderauwera (1985) are often recalled at the stage of results interpretation as pools of more varied examples and insights from other points of view representing a counterbalance to the often too narrow range of phenomena studied through computerized methodologies. Despite this it seems that in the context of studying explicitation “good old” examples often recur and the study tends to converge to just some explicitation phenomena at the cost of shunning other explicitations.

Baker herself (2000:261), faced with the methodological difficulties of her approach through comparable corpora, considers “looking at different data”. This different data, this thesis seeks to argue, could perhaps be parallel corpora again.

# 7 Explicitation and translator's style – an empirical study

## 7.1 Objectives

The objective of the empirical study of translator's style which forms the core of this thesis and which will be presented in this chapter was to explore variations in explicitation behaviour, i.e. the approach to the use of explicitation and implicitation, of individual translators in translations of literary prose with a view to determining to which extent this behaviour is a parameter characteristic of a particular translator and how it can contribute to their translator's style.

At a general level, studying the connection between explicitation and implicitation on the one hand and translator's style on the other is a kind of research which can yield two types of results. First, taking explicitation as the starting point and studying translator's style, we may arrive at a better understanding of individual styles characterizing the translation output of individual translators. Second, having determined the explicitation component of translator's behaviour – which is referred to as the explicitation profile in this thesis – for several translators and comparing these explicitation profiles between themselves, we may be able to understand better the phenomenon of explicitation (and implicitation) in literary translation as such: which aspects of explicitation behaviour account for the phenomena that have been studied as a potential translation universal and which aspects of this translator behaviour tend to be individual.

Since no systematic study of individual explicitation behaviour in literary translation has been available to the author's knowledge yet, the empirical part of the thesis was conceived so as to map the very basic aspects of the issue and provide focus for further research. The lack of virtually any consistent information on the role of explicitation in individual translator's style affected the choice of both the approach through a parallel corpus and the make-up of this corpus.

Despite the methodological advancements in translation research based on the use of comparable corpora and text-processing software it was clear that to cover the full range of the phenomena relevant with respect to the objectives of the study, thorough human analysis – of *a parallel corpus* of texts – would be needed. Besides that, the need to study individual patterns of explicitation behaviour interpretable in terms of individual translator's style across a body of texts consistently and in detail while keeping the empirical study feasible led to the decision to compare explicitation profiles of *two translators*. *Contemporary* translation was opted for rather than translation in earlier periods of history.

The specific questions the research was to provide answers to were the following:

- (1) Which characteristics of explicitation behaviour are shared by the two different translators, suggesting a common basis to explicitation behaviour?
- (2) To which extent and in which respects is explicitation in literary translation an individual matter?

It was hoped that besides providing answers to these questions, the findings of the research would allow to address other questions such as:

- (3) To which extent does the explicitation profile of a translator depend on a particular text or is independent of it?
- (4) Is the explicitation profile a characteristic of a professional translator that is stable over time, or does it change over their professional career?
- (5) To which extent can the established explicitation profiles be linked to sociocultural parameters characterizing the translators?

## 7.2 The corpus: selection of material

The design of the corpus thus had to be such as to enable exploring data concerning explicitation by systematic study across a substantial body of texts, with the possibility of linking patterns of explicitation choices by the two translators to parameters such as the identity of a specific literary text; the translator's personality/style; the stage of the translator's professional career etc.

The scope and content of the corpus was determined in two steps, involving

- 1) the choice of the two *translators* whose individual translator's styles were to be compared;
- 2) the finalization of the set of *translations* (and corresponding source texts) and selection of the segments to be analyzed.

### 7.2.1 Selection of translators

So that the role of the temporal parameter across the corpus could be accounted for, one of the requirements for inclusion of translators in the corpus was as high a number of translations published as possible. The bibliographical list of the Czech Translators' Guild (Obec překladatelů), covering literary translations – from all languages – published in the Czech Republic between 1945 and 2000 and publically available from <http://www.obecprekladatelu.cz/DUP00.htm>, was used as the sampling frame. Another inclusion

criterion that seemed reasonable to be set in order to ensure a maximum homogeneity of the corpus was to require that the contemporary translations are based on contemporary originals. Originals from 1940 till the present were allowed. In order to further support the comparability among texts included in the corpus, the texts were required to be novels or other longer fiction – and restricted to fiction other than non-fiction novel and other than experimental fiction.

This set of criteria defined a list including a dozen of translators, namely Jarmila Emmerová, Jarmila Fastrová, Martin Hilský, Miroslav Jindra, Alena Jindrová, Eva Kondrysová, Radoslav Nenadál, Rudolf and Luba Pellar, Antonín Přidal, Josef Schwarz (Červinka), Jiří Valja, and Hana Žantovská. The criterion applied subsequently, according to which the final choice from this shortlist of translators was made, was a maximum number of relevant translations covering a maximum span of time. The two clear candidates for inclusion into the corpus were then Antonín Přidal and Radoslav Nenadál, with approximately 10 relevant translations each.

The availability of both the translations and the corresponding source texts was good with these translators. Another parameter that was found very convenient for the purpose of the study was the fact that their respective lists of translations conforming to the criteria cover almost an identical period (see below).

## 7.2.1.1 The translators

As has been suggested above, the two translators, Radoslav Nenadál and Antonín Přidal, whose translations form the two parts of the corpus, were chosen on the strength of having published numerous translations ranking among the target population – translations of longer fiction (novels and novellas) written as part of literatures in English after 1945 – in the course of 1970s and especially 1980s. Consequently, they belong to the same generation of major Czech literary translators – and some other parallels may be found in their translator profiles, too. To provide a basis for insights into these similarities of translator habitus as well as biographical data contrasting the two translators, the following subchapters will come up with basic information on the translators and their work.

### 7.2.1.1.1 Radoslav Nenadál

Radoslav Nenadál was born in 1929 in the Moravian town of Šumperk. His Prague studies included first a grammar school and then the study of English and Czech language and literature at the Faculty of Arts, Charles University (1948-1952). Having obtained a doctorate after submitting a thesis on *W. M. Thackeray's Critical Realism* (1953), he worked in a succession of teaching jobs at different university faculties, teaching at the Department of English, German and Norwegian, Faculty of Arts, Charles University since 1964. Another of his major academic works

was on *Concepts of a Hero in Contemporary American Novel* (1984), for which he was awarded docentship in 1990. He spent a substantial period of time in the USA during two academic stays in 1966/67 and 1981/81.

As a university teacher and an active translator, he helped to shape the publishing lists of several Prague publishers, especially the one that published most literature in translation in Czechoslovakia of that period, Odeon, and Albatros.

His translating career preceded his career as a writer. His translation bibliography includes around 50 book items, translations published in periodicals left aside. The earliest translations (from the 1960s) include Elizabeth Gaskell's *Mary Barton* (1960), Sinclair Lewis's *Elmer Gantry* (1963), Dashiell Hammet's *The Maltese Falcon* (1965), Ernest Hemingway's *To Have and Have Not* (1968). The main focus of his interest as a translator seems to be in modern American literature, of which he translated authors such as T. Capote, E. Hemingway, J. Irving, E. Kazan, J. Steinbeck, W. Styron, or J. Thurber. Other authors in the bibliographical list of his translations include especially W. M. Thackeray (he edited the W. M. Thackeray's Works Series published by Odeon), Oscar Wilde, W. S. Maugham, and John Wain.

Radoslav Nenadál started writing his own fiction towards the end of the 1970s; his first collection of short stories, *Rakvářova dcera a jiné povídky* (The Coffin-Maker's Daughter and other Fiction) appeared in print in 1985, followed by other books of short fiction and fiction such as *Dušinky* (1989); *Přijď zpět (anebo radši ne)* (1989); *Škorpion* (1990); *Sešitky chrámové pěvkyně* (1991). Nenadál's novella *Tudy chodil Kafka* (1992; Retracing Kafka's Steps) contrasts the lives of an American Kafka scholar and a Czech scholar whose career has been marred by the long-lasting political situation. His post-November 1989 autobiographical novel *Gaudeamus. Výjevy z jednoho života*. (1994; Gaudeamus: scenes of a life) depicts life in the academic milieu. (Janoušek 1998)

Nenadál's fiction is largely character-based, its tone ranging from humour full of empathy and compassion to irony and satire, the latter trend becoming increasingly prominent with the development of his writing career. Theme-wise, he favours uncovering features of the "Czech character" and depicting characters contrasting with what is regarded as "the norm" in one sense of another. Some of his fiction foregrounds the still rather taboo subject of homosexuality, helping to remove it from obscurity.

Radoslav Nenadál has said in an interview that he started translating as a result of a conscious decision after his first literary attempts were flatly refused in Český spisovatel publishing house in the 1950s. He adds:

The Czech literature of that time was experiencing a marked decline in quality and readers needed to be provided with some standards of quality – and each translation becomes part of the national literature in a wider sense. This is why I started to translate. There were well-read, intelligent people in Odeon, who respected both my selection of authors and the book titles I recommended. I was, in fact, able to pick up work myself.<sup>7</sup> (Nenadál 2002; translation RK)

As for the points of connection and contrast between the two parts of Radoslav Nenadál's career, his commentary on the rather different styles of his American authors and his own prose is the following:

None of these authors could have influenced me. This is because if you have your own vision of the world, this vision seeks its expression. There is no way how to perceive the Prague Old Town through the eyes of Hemingway or Capote. [...] But there may be an influence after all. The short story is, according to literary historians, the “most American” of genres and my translating experience has shown me how much can be done with a theme within the limits of a short text. Moreover, the selection of the genre is co-determined by its association with humour, which, too, requires brevity. [...] All those Western influences of my writing are nevertheless disputable because it was Leoš Janáček from whom I have learned most of the art of literary brevity; Chekhov is one of my favourite short-story writers, too.<sup>8</sup> (Nenadál 2002; translation RK)

Another thing that might be relevant for analysis of Nenadál's work as a translator is the fact that he is an advocate of reading fiction out aloud. He admits to having read out aloud Proust's *In*

---

<sup>7</sup> „Naše literatura šla tehdy strašně dolů a bylo potřeba dát čtenářům jisté měřítko kvality - vždyť každý překlad se stává součástí širší národní kultury. Začal jsem tedy překládat. V nakladatelství Odeon byli vzdělaní lidé a respektovali okruh autorů i tituly, který jsem jim doporučil. Vlastně jsem si práci vybíral.“

<sup>8</sup> „Žádný z těch autorů mě nemohl ovlivnit. Pokud totiž má člověk vlastní vidění světa, řekne si ten pohled o vlastní vyjádření. Nelze hledět na Staré Město očima Hemingwaye nebo Capoteho. [...] Možná jsem byl ale přece jen ovlivněn. Povídka je podle literárních historiků „nejameričtější žánr“ a moje překladatelská zkušenost mi ukázala, co všechno lze z tématu vytěžit na krátké ploše. Ostatně volba tohoto žánru je určována i přítomností humoru, který chce také kratší podání. [...] Všechny ty západní vlivy na mou tvorbu jsou ale sporné, protože zkratovitosti jsem se nejvíc naučil u Leoše Janáčka a k mým oblíbeným povídkářům patří Čechov.“

*Search of Time Lost* in private company and argues that radio broadcasts, too, should devote more space to this form of presentation of literature. (Nenadál 2002)

### **7.2.1.1.2 Antonín Přidal**

Antonín Přidal was born in Prostějov in 1935. He studied English and Spanish language and literatures at the Faculty of Arts, at Masaryk University, Brno, graduating in 1958. His diploma theses were on *Early Poetry of Carl Sandburg* and *The Book of True Love by Juan Ruiz*, the “Spanish Chaucer”. For one and a half decades he worked for the Brno broadcasting team of Český rozhlas, helping to shape the literary and dramatic profile of its radio channels. Having lost his job in connection with the political development in the Czech Republic after 1968, he earned his living as a freelance writer, playwright and translator.

He obtained a doctorate in 1982, docentship in 1991 and professorship in 1993. He held the post of a literary manager for Barrandov Film Studios (1990-91) shortly after November 1989 and has held a teaching job at the Theatrical Faculty of Janáček Academy of Music and Performing Arts since 1990. Antonín Přidal’s presence in the Czech culture has been both continuous and rich in forms, despite the attempts of the official regime to relegate him to obscurity: apart from his twofold career of a writer and a translator, he acted as the author and presenter for Česká televize of series of discussions (Klub Netopýr, Z očí do očí), as a TV-script writer and director (in late 1980s and 1990s). The other roles in which he has appeared were those of a columnist, reviewer, and author of educative radio broadcasts and articles.

Antonín Přidal’s writing and translating career were more or less concurrent. As an author, he focused especially on poetry and drama, having published two books of poetry in the 1980s in samizdat print (*Nahý v trní*, 1987; *Hlavy nehlavy*, 1988) and re-published later with newer poetry (*Sbohem, ale čemu*, 1992) and a number of radio plays (e.g. *Všechny moje hlasy*, 1967; *Sudičky*, 1968; *Holubí starosti*, 1990; *Sáňky se zvonci*, 1991; *Pěnkava s Loutnou*, 1991; *Malé noční hry*, 1995; and other). Literary critics value Přidal’s writing for its poignancy, intellectual accuracy and elaborate literary structure. (Janoušek 1998) What seems to underlie his writing is a strong moral appeal, unencumbered with didacticism, which seems to provide one of the possible keys to his bibliography of translations, too.

Antonín Přidal’s translations are from both Spanish (Juan Ruiz, Federico García Lorca) and English, but predominantly English. Přidal has also translated Molière’s *Tartuffe* for the stage from French. His own poetry and drama are counterbalanced by his translations of Robert Bly, Gallway Kinnel, Robert Lowell, Kenneth Rexroth and, last but not least, Edward Lear and Shakespeare (*Othello*, *Twelfth Night*) and Dylan Thomas (*Under Milk Wood*). To this he added numerous translations of prose fiction, his key authors being David Lodge (*The British Museum*

*Is Falling Down, Changing Places, Small World*), Patrick White (*The Eye of the Storm, Voss, The Tree of Man, A Fringe of Leaves*) and Joseph Heller (*God Knows, Something Happened*), John Updike (*Rabbit Is Rich*) and Leo Rosten (*O Kaplan! My Kaplan!*). Many of these books are represented in the corpus studied in this thesis. Přidal has also published many translations, articles and reviews in *Světová literatura* and other periodicals. His translations are known for their richness of expression and creativity, sensitive to literary foregrounding and wordplay. (Janoušek 1998, Databáze český umělecký překlad)

Antonín Přidal's translatorship is closely connected with one very important and often neglected aspect of Czech literary history of several decades in the second half of the 20th century, namely the ban on the names of a number of not only authors but also translators, Přidal included, to appear under their translations and accompanying paratexts. The book *Zamlčování překladatelé. Bibliografie 1948-1989* (1992), whose publication by the Czech Translators' Guild was inspired by Antonín Přidal himself, is a testimony to the ubiquity of the phenomenon, especially in the 1970s and 1980s. Several figures tell the core of the story quite eloquently: the ban was found to concern as many as 126 translators and authors of forewords and afterwords and as many as 531 book translations, 41 translations published in periodicals, 75 theatrical and TV productions and 15 radio productions (Rachůnková:9-11). Given no other option, these translators went on to publish under the names of their luckier colleagues who were kind enough to provide their name and identity for the sake of negotiations with publishers. Antonín Přidal himself published one translation as Jan Zábřana (*The Good Companions* by J. B. Priestley in 1980) and nine translations as Miroslav Červenka between 1974 and 1989 (including his translations of the Lodge novels, *The Eye of the Storm* by Patrick White and *Something Happened* by Joseph Heller (Rachůnková:229).

As a key experience that has formed his concern about individual human histories, reflected in his TV journalism as well as writing, Přidal has identified – in an interview (*Z očí do očí*:263-77) – his growing up in a family of a judge in a small town in late 1940s and overhearing conversations between his father and his clients reflecting the immeasurable complexity of individual human histories, as well as his father's admirable ability to provide more than just professional advice in these consultations.

\*

As the two brief biographical profiles of the two translators suggest, there are some significant parallels between their life paths, even beyond the mere fact that the age difference of only 6 years makes them representatives of the same generation of literary translators translating fiction from English into Czech. They both contributed a number of translations of important works of

literature written in English to the pool of translated literature in Czech and are generally well known as major figures of their generation of translators. Moreover, they were both attached to the academic environment, they have both pursued a writing career and published relatively extensively and they were both able to choose source texts to their taste.

Despite all these similarities in terms of external characteristics, we can hardly expect their translator's styles to coincide. Given their not dissimilar sociocultural background, their distinct translation profiles – if they are found to be distinct – will be a valuable finding interpretable in terms of individual translator's styles – which is what this thesis has set out to do.

## **7.2.2 Selection of texts**

From the two bibliographies of translations two sets of translations were selected so as to comply with the general inclusion criteria specified above. Firstly, the translations selected for sampling had to be modern translations – which had already been guaranteed by the choice of the translators – of modern longer fiction, i.e. translations of novels or novellas published in English after 1940. Only a subset of the bibliographical items was thus considered for inclusion. Secondly, to support a certain level of textual homogeneity of the corpus, non-fiction novels and experimental novels were excluded as well as potential other source texts whose idiosyncratic textual makeup might have been a crucial factor that had influenced the translations, through prioritization of patterns of translation decisions not common in translation of more “prototypical” literary texts on the part of the translators.

The second requirement has led to the exclusion of two translations that might have been otherwise considered for inclusion. Antonín Přidal's translation of *The Eye of the Storm* by P. White was excluded due to the rather marked modernist style of the text, making it relatively difficult to analyze with respect to explicitation and implicitation. The other translation excluded on the basis of this criterion was Přidal's translation of *O Kaplan! My Kaplan!* by Leo Rosten as a rendering of a text foregrounding wordplay to a significant extent, affecting the hierarchy of criteria for translation decisions and complicating explicitation and implicitation analysis, too.

Another text that was originally considered for inclusion, but excluded afterwards was *The Grass Harp* by Truman Capote as, despite some misleading information in the available bibliographies (Databáze český umělecký překlad; Arbeit 2000:207) the translation proved to be by another translator, Jan Válek, and Radoslav Nenadál was revealed as the author of the translation forming the other part of the volume in question – *The Tree of Night* short stories, not eligible for the corpus as short fiction.

Having applied the above criteria and aiming for a balance between the two subcorpora, I selected 9 translations to be sampled and represent each translator. The translations included in the corpus are shown in Table 4. The dates indicate the years when the individual translations were published; the title of both the English source text and the Czech translation are given.

Table 4. Books selected for the corpus

	NENADÁL		PŘIDAL
1968	<i>To Have and Have Not</i> <i>Mít a nemít</i> Ernest Hemingway	1974	<i>The British Museum Is Falling Down</i> <i>Den zkázy v Britském muzeu</i> David Lodge
1973	<i>Set This House on Fire</i> <i>Zapal tento dům</i> William Styron	1978	Voss <i>Poušť Johanna Vosse</i> Patrick White
1978	<i>Hurry On Down</i> <i>Pospíchej dolů</i> John Wain	1980	<i>Changing Places</i> <i>Hostující profesori</i> David Lodge
1982	<i>Dog Soldiers</i> <i>Žoldáci</i> Robert Stone	1982	<i>Something Happened</i> <i>Něco se stalo</i> Joseph Heller
1984	<i>Sophie's Choice</i> <i>Sophiina volba</i> William Styron	1983	<i>A Fringe of Leaves</i> <i>Sukně z listí</i> Patrick White
1987	<i>The World According to Garp</i> <i>Svět podle Garpa</i> John Irving	1984	<i>Small World</i> <i>Svět je malý</i> David Lodge
1987	<i>The Grapes of Wrath</i> <i>Hrozny hněvu</i> John Steinbeck	1984	<i>The Tree of Man</i> <i>Strom člověka</i> Patrick White
1990	<i>Falconer</i> <i>Věznice Falconer</i> John Cheever	1990	<i>Rabbit Is Rich</i> <i>Králík je bohatý</i> John Updike
1991	<i>The Long March</i> <i>Dlouhý pochod</i> William Styron	1991	<i>God Knows</i> <i>Bůh ví</i> Joseph Heller

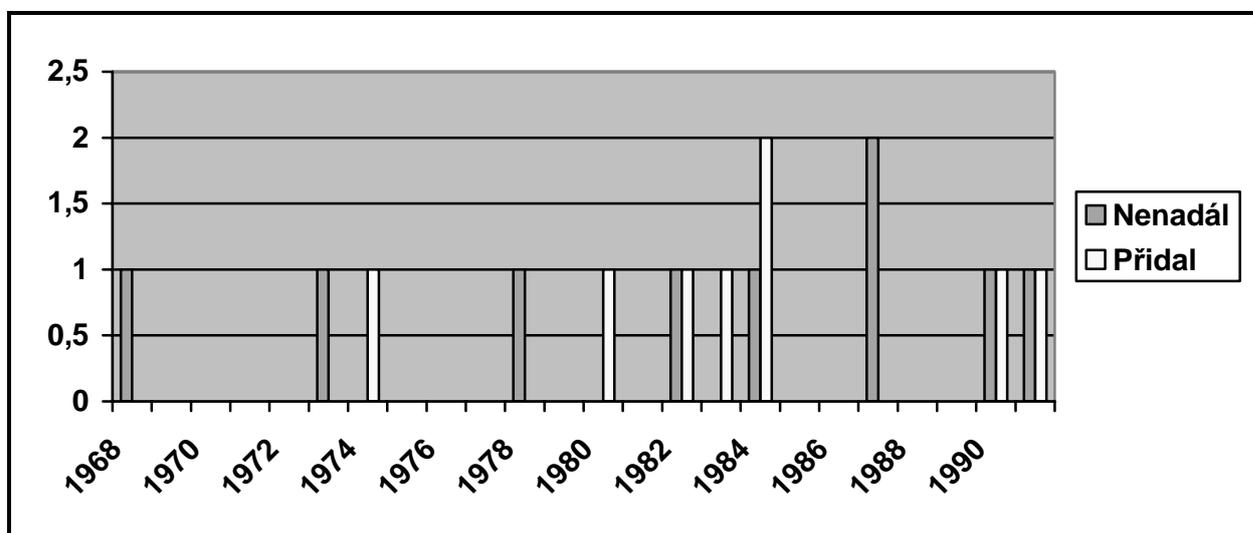
The following paragraphs will briefly address the internal structure of the corpus, to provide an indication of the parameters that were considered in the analysis of the findings of the explication/implication analysis.

## 7.3 The corpus: final design

### 7.3.1 Temporal design

Firstly, there is the temporal parameter: The two subcorpora cover approximately the same period of over 15 years for either translator, the first translation by Nenadál (of *To Have and Have Not*, by E. Hemingway) dates from 1968 and the first translation by Přidal (of *The British Museum Is Falling Down*, by D. Lodge) from 1974 – while the most recent items in either subcorpus were published in the same year, 1991. (They are Nenadál’s translation of *The Long March* by William Styron and Přidal’s translation of *God Knows* by Joseph Heller). One consequence of this corpus design was that there was a ground for assuming that the two translators were likely to respond to the same set of translation norms valid for literary translation into Czech. This very important point suggests that potential differences in their explicitation behaviour can be attributed to parameters other than the norms pertaining to explicitation in literary translation in the Czech Republic in the given period – unless, of course, either of the translators chose to counter these norms consciously. Neither of them is, however, known as a “translation rebel”: they are both rather mainstream translators.

The temporal distribution (by publication date) of the translations included in the corpus is shown in Graph 1. As far as this parameter is concerned, overall trends of development of explicitation behaviour of the two translators will be studied. (See Chapter 7.5.3.) Although the strength of the influence of other factors affecting explicitation behaviour will have to be assessed, the corpus design as such provides a good basis for comparing the translators’ early-, mid- and late-career explicitation behaviour as well as for comparing their explicitation behaviour in translations published in the same year (there are two such translations) or within a short span of time.



Graph 1: Temporal distribution of translations included in the corpus

### 7.3.2 Source text authors and styles

As for the source texts, their attribution to specific authors and the associated variable of individual authorial style represent an important factor splitting the corpus into several parts. There are source text authors in either subcorpus who are represented by several translations: The Nenadál subcorpus includes three texts by William Styron (and their Czech translations by R. Nenadál): *Set This House on Fire*, *Sophie's Choice* and *The Long March*, all of which share some features characterizing Styron's individual style: stylistically, unless proved otherwise, these source texts may be assumed to share more features than source texts by different authors. The translations were published at different periods of the translator's career, namely in 1973, 1984 and 1991 respectively. Unless stylistic differences in the source texts prove to be of a major importance, the translations of the three texts by W. Styron can be compared with focus on the development of the translator's explicitation behaviour.

One important note should however be made about the translation of *The World According to Garp*. In the interview quoted above (Nenadál 2002), R. Nenadál has said that due to objections on the part of people approving publication lists in Odeon, the translation was published only thanks to a lucky coincidence after two years of procrastinations; the publication date does not therefore reflect the time when the translation was made accurately enough. Since Nenadál quotes this delay as a rather exceptional one, it can, on the other hand, be inferred from this that the publication dates are more or less accurate indications of when the other translations were finished, at least with R. Nenadál.

The Přidal subcorpus includes 3 source texts by David Lodge, also sharing a number of stylistic features: *The British Museum Is Falling Down*, *Changing Places* and *Small World*. The translations, too, were published at different stages of A. Přidal's translating career, in 1974, 1980 and 1984 respectively. The same subcorpus includes also 3 source texts by Patrick White, *Voss*, *A Fringe of Leaves* and *The Tree of Man*, and their translations from 1980, 1983 and 1984 and 2 source texts by Joseph Heller, *Something Happened* and *God Knows* from 1982 and 1991.

The coincidence that several authors and individual authorial styles are represented by more than one translation seems favourable to a cross-comparison between explicitation profiles for novels by the same author as opposed to explicitation profiles for novels by other authors. The comparison, it is hoped, might indicate some information about the effect of the ST author with respect to translator's explicitation profile. The fact that there are no overlaps between the two subcorpora in terms of ST authors is, on the other hand, a real-life restriction which could not be avoided and which is – I believe – compensated by the merits of the research design.

If the texts sharing the ST author are set apart for a separate comparison, what are we left with? Do the remaining texts favour comparison, too? In the Příklad subcorpus, the one in which 3 authors are represented by more than one translation, there is only one “solitary” translation – of *Rabbit Is Rich* by J. Updike – while the Nenadál corpus contains 6 such translations – of originals by E. Hemingway, J. Wain, J. Steinbeck, R. Stone, J. Irving, and J. Cheever. They are – with the exception of J. Wain’s *Hurry On Down* – all translations of source texts by contemporary American authors, which, as the discussion of other relevant parameters will confirm, are not too far apart from one another in terms of style. The “solitaire” in the Příklad subcorpus, *Rabbit Is Rich*, fits this category, too. Granted that there are individual features to each of the styles, it can still be said that they are all rather matter-of-fact accounts of interactions between characters, in which narrative alternates with dialogues.

### **7.3.3 Narrative points of view**

The narrative points of view in the texts selected for the corpus are varied, covering more or less the whole range of possibilities. The texts with dyadic authentication function (or something very close to it for pure dyadic authentication is rather rare in modern literature) are: *To Have and Have Not*, *The Grapes of Wrath*, *Small World* and *Changing Places*, and *The Tree of Man*. Since even the narrator’s point of view of an individual novel is rarely a simple matter, specific reference will be made to the sections subjected to analysis.

The Hemingway section (from *To Have and Have Not*) is a relatively pure example of a text with an omniscient narrator. There are, however, other passages in the novel which are slightly or even not so slightly subjectivized, consistent with Fowler’s (1996:177-8) warning about some misconceptions regarding Hemingway’s style. The section from *The Grapes of Wrath* is a similar case: although the general narrative point of view is very close to omniscient, one part of the sample, the rather rhapsodic description of the westward movement of people deprived of their work and means, is narrated from a point of view that is hardly impartial.

The narrator in the two Lodge volumes is also omniscient, although he may side with one or two of the characters occasionally, especially the young Perce in *Small World*. Although the narrative point of view in other parts of *The Tree of Man* is more subjectivized, the sample, giving an account of young Thelma Parker’s, Stan’s and Amy’s daughter, move from home to town, has a narrator who is more or less impartial.

The 1<sup>st</sup> person narratives include especially three Styron’s narrators in *Sophie’s Choice*, *Set This House on Fire* and *The Long March*. Heller’s novels *Something Happened* and *God Knows* also form a distinct group in the corpus, narrated by the so-called unreliable narrators.

The remaining novels are subjectivized 3rd person narratives with varying degrees of subjectivity. The novel probably closest to the omniscient narrator pole is *Dog Soldiers* by Robert Stone while e.g. *Rabbit Is Rich* and *Falconer* represent the other, heavily subjectivized pole. *A Fringe of Leaves* has a peculiar narrative point of view combining prominent focalization with a detachment typical of omniscient narrators.

### **7.3.4 Transparency and opacity**

Leech and Short (1986:29) define text transparency and opacity in terms of paraphrasability and the lack of it. According to them, opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader. Our stance alongside Doležel's fictional semantics would be that all texts are, finally, paraphrasable, i.e. the word "adequately" in the definition is a crucial one, but the more opaque a text is, the less satisfying the paraphrase will be as its representation.

The novels by Hemingway and Stone are on the pole of transparency while novels like *A Fringe of Leaves* or *Sophie's Choice* tend towards the opposite pole. Extreme opacity was, however, one of the exclusion criteria (see Chapter 7.2.2) and has led to the exclusion of *The Eye of the Storm* by P. White, which was initially considered as one of the books to be sampled.

Novels like the two volumes by Heller with unreliable narrators however indicate the limits of this distinction: they are both at one level relatively transparent while being rather opaque at the level at which meanings associated with their narrator's reliability are considered. The transparency of the Lodge novels is only relative, too.

## **7.4 Empirical research: stage 1**

The objective of the first stage of the empirical research was to verify the applicability of the explicitation typology proposed in Chapter 4 and to obtain some basic information on the frequency and distribution of explicitation phenomena in the corpus so that the methodology of the whole project could be chosen to suit the phenomena studied as well as possible, and the effort spent analyzing the parallel texts could be used with maximum effect.

This is why translations of two novels, one by each translator, were selected for first stage of the research. They are *Falconer* by John Cheever (R. Nenadál, 1990) and *Small World* by David Lodge (A. Přidal, 1984). Rather than a direct comparison, the aim was to gauge the frequency, distribution and variability of explicitation phenomena in translations by the two translators. In

the pilot study, 3 samples of 5,000 running words<sup>9</sup> each, from different parts of either novel and its translation were analyzed. Section 1 was in either case the opening section while sections 2 and 3 were extracted from further parts of the text. Selecting the second and third section on the basis of some specific criteria was considered, but due to the relatively sizeable length of the samples – each of them covering narrative, descriptive, dialogical as well as argumentative passages – random sampling was opted for in the end.

The following description of text processing and storage of analyzed text material concerns not only the samples analyzed in the first stage of the research, but the general succession of steps applied across the whole corpus.

The selected sections were converted to the electronic format and aligned. Automatic alignment by Wordsmith Tools was used, but since it did not prove not efficient enough with the relatively short sections (a lot of post-editing was needed), manual alignment was preferred in the end. The source and target text samples were stored in separate word doc files (one retaining the pagination for easy reference and the other containing pure text without pagination or any other mark-up). Another doc file contained the aligned text, sentence by sentence, with alternating TT and SL segments. The parallel text in this file was then analyzed for occurrences of explicitation and implicitation, in compliance with the methodology outlined in Chapter 3. The occurrences were highlighted in the text and then transferred to an MS Excel file, where individual spreadsheets were earmarked as translation-inherent explicitation; translation-inherent implicitation; interesting occurrences of obligatory and optional explicitation and implicitation; pragmatic explicitation and implicitation; and a mix of other phenomena interesting from the translation point of view. These included especially occurrences of other potential translation universals such as normalization, simplification and avoidance of stylistic uses of repetition in the ST, omissions and additions of segments, inventive translation solutions, instances of language play in the ST and/or the TT, significant shifts of meaning and evident mistranslations. Each occurrence was allocated a separate row of cells, giving an identification of the source (ST/TT) for easier handling, the number of the sample (where appropriate) and the category in which it was classified (EXPL, IMPL, OPT, PRAGM, INTER). The exact locus of the phenomenon of interest was marked in bold for easier reference.<sup>10</sup> All occurrences of translation-inherent

---

<sup>9</sup> The word count refers to the length of the target text.

<sup>10</sup> The ST, TT and parallel text files as well as the MS Excel documents are available for reference on the CD-ROM attached to the thesis.

explicitation and implicitation were then analyzed as experiential E/I, interpersonal E/I, logical E/I or textual E/I and this information was recorded in the MS Excel file, too. Whenever the need was felt, a note was added – e.g. to mark occurrences interesting from the point of view of classification or occurrences in which two simultaneous phenomena overlapped.

The classification into E/I categories following the typology based on Hallidayian metafunctions of language followed the criteria outlined in Chapter 4. Really disputable occurrences, e.g. such which could be classified as both explicitation and implicitation simultaneously, depending on the point of view taken, were stored in the INTERESTING spreadsheet and marked with a corresponding note for easy reference. These occurrences tended to be rather isolated phenomena, interesting mainly from the theoretical point of view, whose exclusion from the explicitation and implicitation spreadsheets could not have influenced the results in any significant way.

The occurrences of translation-inherent explicitation and implicitation were also marked as to whether they were attributable to the narrator's level of discourse or the characters' level of discourse. Occurrences in subjectivized texture in 3<sup>rd</sup> person narrator's discourse were considered at the level of character's discourse (and the occurrence was marked CH/N in the Excel file.)

### **7.4.1 Results and discussion**

The first stage of the study proved translation-inherent explicitation and implicitation to be phenomena shaping the target texts to a considerable degree: each of the six 5,000-word samples contained around 50 or more occurrences of explicitation, i.e. approximately one occurrence of translation-inherent explicitation was traced in each 100-word segment on average, and the frequency of translation-inherent implicitations was far from negligible, too. A summary of the results is shown in **Chyba! Nenalezen zdroj odkazů.**

The first observation is that the rates of explicitation and implicitation remained fairly stable across the three samples by either translator – with variation within a range that might be expected with respect to the relatively small size of the samples and the great variability of language phenomena in general. The number of occurrences of explicitation in Přidal's translation ranged between 48 and 74, the average value being  $59 \pm 11$  occurrences of explicitation per 5,000 words. The number of occurrences of explicitation in Nenadál's translation was somewhat higher: it ranged between 67 and 96 and the average value was  $81 \pm 12$  occurrences. The most interesting finding however is that the two translators did not differ in their use of explicitation so much as in their use of implicitation: Nenadál, with numbers of occurrences of implicitation ranging between 17 and 28 per 5,000 words ( $23 \pm 5$  on average), made much less use

Table 5. Quantitative analysis of occurrences of explicitation and implicitation in *Small World* and *Falconer*.

	<b>Přidal – <i>Small World</i></b>					
	Sample 1	Sample 2	Sample 3	Average	Standard deviation	Result (rounded)
Explicitation	55	74	48	59.00	11.00	59±11
Implicitation	50	82	36	56.00	19.00	56±19
Shifts total	105	156	84	115.00	30.00	115±30
IMPL/EXPL	<b>0.91</b>	<b>1.11</b>	<b>0.75</b>	<b>0.92</b>	<b>0.15</b>	<b>0.92±0.15</b>
	<b>Nenadál – <i>Falconer</i></b>					
	Sample 1	Sample 2	Sample 3	Average	Standard deviation	Result (rounded)
Explicitation	67	96	81	81.33	11.84	81±12
Implicitation	17	28	25	23.33	4.64	23±5
Shifts total	84	124	106	104.76	16.36	105±16
IMPL/EXPL	<b>0.25</b>	<b>0.29</b>	<b>0.31</b>	<b>0.28</b>	<b>0.02</b>	<b>0.28±0.02</b>

of translation-inherent implicitation than Přidal, whose 36 to 82 occurrences of implicitation (56±19 on average) per 5,000 words indicate that he used implicitation almost as often as explicitation. In one of the samples (Sample 2) taken from his translation the number of implicitations even exceeded the number of explicitations. Nenadál, on the other hand, used implicitation several times less frequently than explicitation.

What thus seems to differentiate the two translators' explicitation profiles with respect to their translations of the two texts, is, perhaps surprisingly, relative frequency of explicitation vs. implicitation rather than frequency of explicitation. This led to the idea that what might characterize the approach of either translator to explicitation phenomena in the given translation and differentiate them at the same time, might be the relative frequency of distribution of explicitation and implicitation rather than the frequency with which they used translation-inherent explicitation. Should this be the case, the ratios of implicitation to explicitation rates should remain approximately the same across the three samples for either of the two translators.

Table 5 (above) shows that this was very much so. Dividing the number of occurrences of implicitation by the number of occurrences of explicitation in a given segment of translation compared with the source text, we obtain a ratio whose value is smaller than 1 for translations where occurrences of explicitation outnumber occurrences of implicitations and bigger than 1 for translations where implicitations outnumber explicitations. If the explicitation hypothesis is to hold true, this ratio should be smaller than 1 for all/most translations, depending on the strength with which the claim is made.

The actual ratio ranged between 0.75 and 1.11 for Přidal, with the average at  $0.92 \pm 0.15$ , and between 0.25 and 0.31 for Nenadál, with the average at  $0.28 \pm 0.02$ . The double condition that the ratio remains relatively stable for the given translator and text while differentiating the two translators has thus been met – and assuming that there is a reason to believe that the figures do indeed reflect the translator's more or less consistent approach to the use of explicitation and implicitation in the given translation, i.e. his explicitation profile, we may call the ratio 'plicitation quotient'.

The term 'plicitation' was selected after 'implicitation/explicitation quotient' was rejected as too long a label and 'explicitation quotient' discarded as foregrounding explicitation too much at the cost of implicitation, whose role for the ratio proved even more important than that of explicitation. The neologism seems to do justice to both phenomena.

The search for answers to the questions outlined in the Objectives section can thus partly be translated into testing the consistency of the plicitation quotient across samples of the same translation (as shown above) and a body of translations by the same translator/different translators, whose originals are by the same author/different authors, and translations made over a range of time.

It is evident that the plicitation quotients of the two translators are radically different; the ranges of their values for the three respective samples do not even overlap. This observation recommends plicitation quotient as a good measure differentiating the translators' styles as regards explicitation phenomena.

The next step was to examine what the analysis of explicitation and implicitation at the level of experiential, logical, interpersonal and textual functions indicated. For this purpose, and in order to identify overall tendencies, occurrences of explicitation and implicitation at individual levels were totalled and the percentual shares of the types of ex/implicitation on the total number of occurrences were calculated. As Table 6 and Table 7 show, explicitation behaviour of the two translators did not differ much in this respect. With both of them, experiential explicitation was the most frequent type of explicitation behaviour and experiential implicitation was the most frequent type of implicitation behaviour, followed by interpersonal explicitation and implicitation. The actual percentual figures were fairly similar, too, given the relatively high degree of variation. The other types of ex/implicitation indicated no major differences in terms of rates either.

Table 6. Individual types of explicitation and implicitation in Přidal's translation of *Small World*.

<b>Přidal – <i>Small World</i></b>					
<b>EXPLICITATION</b>					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	19	38	28	85	<b>48.02</b>
Logical	11	13	6	30	17.22
Interpersonal	18	11	11	40	<b>22.60</b>
Textual	7	12	3	22	12.43
<i>Total</i>	<i>55</i>	<i>74</i>	<i>48</i>	<i>177</i>	<i>100.00</i>
<b>IMPLICITATION</b>					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	27	53	26	106	<b>63.10</b>
Logical	3	4	2	9	5.35
Interpersonal	13	17	5	35	<b>20.83</b>
Textual	7	8	3	18	10.71
<i>Total</i>	<i>50</i>	<i>82</i>	<i>36</i>	<i>168</i>	<i>100.00</i>

Table 7. Individual types of explicitation and implicitation in Nenadál's translation of *Falconer*.

<b>Nenadál – <i>Falconer</i></b>					
<b>EXPLICITATION</b>					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	19	36	38	93	<b>38.11</b>
Logical	18	10	13	41	16.80
Interpersonal	16	36	20	72	<b>29.51</b>
Textual	14	14	10	38	15.98
<i>Total</i>	<i>67</i>	<i>96</i>	<i>81</i>	<i>244</i>	<i>100.00</i>
<b>IMPLICITATION</b>					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	9	13	18	40	<b>57.14</b>
Logical	2	3	1	6	8.57
Interpersonal	3	7	3	13	<b>18.57</b>
Textual	3	5	3	11	15.71
<i>Total</i>	<i>17</i>	<i>28</i>	<i>25</i>	<i>70</i>	<i>100.00</i>

It was only the comparison making a distinction between these four types of explicitation and implicitation at the level of narrator's and characters' discourse that differentiated the two translators (see Table 8 below). At the level of narrator's discourse, the situation remained largely unchanged, with experiential explicitation and implicitation as the two most frequent types of behaviour. But the picture was different, and, indeed, reciprocal for the two translators at the level of characters' discourse: In Přidal's translation, experiential explicitation and interpersonal implicitation scored the highest while in Nenadál's translation, interpersonal explicitation and experiential implicitation were most prominent just as convincingly. (The corresponding figures are marked in bold in Table 8.) This observation, in fact, amounts to stating that Přidal tended to

strengthen the experiential component of characters' discourse and subdue its interpersonal component while Nenadál exhibited the very opposing tendency: he explicitated the interpersonal component of characters' discourse and implicitated its experiential component. With Nenadál, characters' discourse is an even stronger medium for explicit communication of interpersonal meanings than it was with Cheever – while explicit communication of experiential meaning gravitates to the narrator's level of discourse. This tendency seems to widen the gap between direct and indirect speech as to meanings expressed explicitly. Přidal, on the other hand, seems to distribute explicit experiential meanings between narrator's and characters' discourse more evenly; the reader is given much scope for inferencing thanks to implicit coding of interpersonal meanings in characters' discourse. Another possible way of looking at these tendencies is to say that Přidal and Nenadál foreground the interpersonal component of characters' discourse in different ways: Nenadál by explicitating it and Přidal by reliance on the process of active inferencing by readers.

*Table 8. Explicitation and implicitation in the two translations at the levels of narrator's and characters' discourse.*

<b>Přidal – <i>Small World</i></b>				<b>Nenadál – <i>Falconer</i></b>			
<b>EXPLICITATION</b>				<b>EXPLICITATION</b>			
		Total	%			Total	%
Experiential	N	58	<b>51.79</b>	Experiential	N	64	<b>44.44</b>
Logical	N	23	20.53	Logical	N	28	19.44
Interpersonal	N	21	18.75	Interpersonal	N	23	15.97
Textual	N	10	8.93	Textual	N	29	20.14
<i>Total</i>		<i>112</i>	<i>100.00</i>	<i>Total</i>		<i>144</i>	<i>100.00</i>
Experiential	CH	27	<b>41.54</b>	Experiential	CH	28	28.28
Logical	CH	7	10.77	Logical	CH	13	13.13
Interpersonal	CH	19	29.23	Interpersonal	CH	49	<b>49.49</b>
Textual	CH	12	18.46	Textual	CH	9	9.09
<i>Total</i>		<i>65</i>	<i>100.00</i>	<i>Total</i>		<i>99</i>	<i>100.00</i>
<b>IMPLICITATION</b>				<b>IMPLICITATION</b>			
		Total	%			Total	%
Experiential	N	92	<b>77.97</b>	Experiential	N	29	<b>60.42</b>
Logical	N	7	5.93	Logical	N	4	8.33
Interpersonal	N	11	9.32	Interpersonal	N	8	16.67
Textual	N	8	6.78	Textual	N	7	14.58
<i>Total</i>		<i>118</i>	<i>100.00</i>	<i>Total</i>		<i>48</i>	<i>100.00</i>
Experiential	CH	14	28.00	Experiential	CH	11	<b>50.00</b>
Logical	CH	2	4.00	Logical	CH	2	9.09
Interpersonal	CH	24	<b>48.00</b>	Interpersonal	CH	5	22.73
Textual	CH	10	20.00	Textual	CH	4	22.73
<i>Total</i>		<i>50</i>	<i>100.00</i>	<i>Total</i>		<i>22</i>	<i>100.00</i>

As far as the quantitative analysis is concerned, especially at the level of individual metafunctions, it should be noted that despite the relatively big samples analysed<sup>11</sup>, the numbers of occurrences of some explicitation phenomena, namely implicitations in Nenadál's translations and explicitations at the level of characters' discourse in general are not too high. This fact does not, however, invalidate the results as long as overall tendencies are considered in the analysis – as the case was above – rather than specific figures relied on. The prevalence of the identified tendencies seems to be convincing enough despite the numbers of occurrences being lower than with explicitation and the narrator's level of discourse

In fact, the tendencies identified in the latter part of the analysis correspond to what was apparent already at the stage of sorting out and classifying the individual occurrences of explicitation/implication. Přidal was observed to be extremely flexible in managing the meaning potential in terms of explicitation/implication, including his quite frequent use of compensation at the individual levels corresponding to language metafunctions in adjoining textual segments. On the other hand, explicitation of interpersonal meanings in characters' discourse was a phenomenon that could not escape a closer scrutiny of Nenadál's translation. Typical examples of this tendency involve addition of amplifiers modifying expressions conveying attitude, as in:

(1) ST: “It's easy for me to remember things.”

TT: „Hrozně lehce si všechno pamatuju.“

TT\*: “It's extremely easy for me to remember things.”

or a change in the illocutionary force of the utterance, as in:

(2) ST: “Now, before you get upset listen to me.”

TT: „Ale povídám ti, než se načuříš, musíš mě vyslechnout.“

TT\*: “Now, before you get upset you must listen to me.”

Another important point to be made concerns the distinction between the narrator's and characters' discourse. While *Small World* by David Lodge is a third-person narrative with an omniscient narrator allowing the readers insights into the minds of the numerous characters, with some of whom they find themselves more inclined to empathize than with others (and where differentiating between the two levels of discourse poses no problems), *Falconer* by John Cheever is a subjectivized first-person narrative with the main character, Farragut, as the narrator and no strict borderline between the narrator's and characters' discourse. Since separating the two

---

<sup>11</sup> Big by the standards of detailed semantic translational ST/TT analysis.

levels of literary discourse for the purposes of explicitation/implication analysis seemed to offer a useful insight despite this complicating factor, the problem was addressed by classifying the occurrences in which explicitation/implication concerned segments affected by this subjectivization of narrative as characters' discourse even when they were part of the first-person narrator's discourse constituting the framework of the literary text.

Another tendency noticed in Nenadál's translation was his tendency towards avoidance of repetitions where repetitions were used for stylistic purposes in the ST. The tendency will be commented on in the discussion of the second part of the research.

Each sample 5,000 words long contained enough occurrences of explicitation and implication to provide a good basis for quantitative analysis reflecting overall trends. The numbers of occurrences of translation-inherent explicitation and implication in the individual samples representing the same parallel text varied, but the variation was well within the range which can be expected with translation phenomena assessed as "stable". Gile, for example, estimates the variability, due to variables that cannot be controlled by the researcher, of translation phenomena which can be assessed as otherwise "stable" at around 30% (personal communication, 2006). The conclusion in this respect was that a 5,000-word sample can be regarded as representative enough of the translation in question as far as the translator's approach to the use of translation-inherent explicitation and implication is concerned. Each of the remaining translation items included in the corpus was therefore represented by a sample of 5,000 words of parallel running text (5,000 words of TT plus the corresponding ST).

## **7.4.2 Conclusion**

The analysis of six (three and three) 5,000 word samples taken from Czech translations of *Small World* by David Lodge and *Falconer* by John Cheever by A. Přidal and R. Nenadál respectively revealed that as far as translation-inherent explicitation was concerned, the two translators did not differ in their approach to explicitation so much as by their use of implication. While A. Přidal used implication almost just as often as explicitation, R. Nenadál used implication much more sparingly. This difference in the explicitation profiles can be conveniently expressed by 'plicitation quotient', defined as the ratio of the number of translation-inherent implications to the number of translation-inherent explicitations in the given – as long as possible – stretch of text. Besides this, the two translators were found to differ in their use of experiential and interpersonal explicitation and implication in textual segments attributable to narrator's and characters' discourse, exhibiting opposing tendencies.

The analysis of explicitation along with implicitation exploiting a parallel corpus of translations and the proposed typology of explicitation and implicitation based on Hallidayian language metafunctions proved fruitful in mediating interesting insights into the translators' style.

The implications of this initial study for the second stage of the empirical research are the following:

- 1) Translation-inherent implicitation is an important component of explicitation behaviour of the two translators, which seems to be differentiating translator's styles even more than their use of translation-inherent explicitation.
- 2) Variations of the plicitation quotient across the corpus are worth studying. The results of the first stage of the research allow to formulate the hypothesis that plicitation quotients for individual translations in either of the two subcorpora might show less variation than plicitation quotients in the corpus as a whole, i.e. that plicitation quotient might be a more or less stable parameter characterizing each translator.
- 3) Dominant tendencies in explicitation and implicitation in terms of the four types of explicitation behaviour (experiential, interpersonal, logical, textual E/I) considered at the level of narrator's and characters' discourse separately should be studied, too. Especially the tendencies at the level of characters' discourse seem to be promising as potential parameters of translator's style.

## 7.5 Empirical research: stage 2

The objective of the second stage of the empirical research was to explore dominant tendencies in explicitation behaviour of the two translators in the whole corpus (the two subcorpora) representing their work over the period of almost two decades (23 years in Nenadál's case and 17 years in Příklad's case) and reflecting their approach to translation of a variety of source texts. Special attention was paid to confirming or disproving the tendencies suggested by the initial stage of the research (as summed up above).

The process of analysis and recording its results was the same as in the initial stage of the research. This time, however, apart from the samples studied in the first stage, each subcorpus contained another 8 parallel texts of 5,000 words each, representing the translations (and source texts) included in the corpus. The whole corpus thus contained about 2 times 40,000 words of running target text added in the second stage of the research plus 2 times 15,000 words of running target text analyzed already in the first stage, i.e. around 55,000 running words of target text in each subcorpus – plus the corresponding source text. The total length of text processed in the

analysis was therefore over 100,000 running words. (This is a rough estimate because the exact lengths of the STs corresponding to the 5,000-word TT samples naturally varied).

## 7.5.1 Quantitative analysis

As soon as the rather time-consuming analysis was made and the basic figures were available, the first thing to evaluate were the overall numbers of occurrences of translation-inherent explicitation and implicitation. A survey of these figures is shown in Table 9 and Table 10. An overall comparison of the results is then presented in small but very important Table 11.

Table 9. Basic figures for the whole corpus – Nenadál

		shifts total	EXPL	IMPL	I/E
1968	<i>To Have and Have Not</i> – Hemingway	83	72	11	0.15
1973	<i>Set This House on Fire</i> – Styron	146	110	36	0.33
1978	<i>Hurry On Down</i> – Wain	114	97	17	0.18
1982	<i>Dog Soldiers</i> – Stone	101	83	18	0.22
1984	<i>Sophie's Choice</i> – Styron	96	60	36	0.60
1987	<i>The World According to Garp</i> – Irving	120	85	35	0.41
1987	<i>The Grapes of Wrath</i> – Steinbeck	77	61	16	0.26
1990	<i>Falconer*</i> – Cheever	104	81	23	0.28
1991	<i>The Long March</i> – Styron	83	61	22	0.36
	<i>Total</i>	924	710	214	2.79
	<i>Average</i>	103	79	24	<b>0.31</b>
	<i>Standard deviation</i>	21	16	9	<b>0.13</b>

\* The numbers for this item are averages from the 3 samples studied in the first stage.

Table 10. Basic figures for the whole corpus – Přidal

		shifts total	EXPL	IMPL	I/E
1974	<i>The British Museum Is Falling Down</i> – Lodge	72	34	38	1.12
1978	<i>Voss</i> – White	134	69	65	0.94
1980	<i>Changing Places</i> – Lodge	192	96	96	1.00
1982	<i>Something Happened</i> – Heller	136	55	81	1.53
1983	<i>A Fringe of Leaves</i> – White	181	109	72	0.66
1984	<i>Small World*</i> – Lodge	115	59	56	0.95
1984	<i>The Tree of Man</i> – White	113	63	50	0.79
1990	<i>Rabbit Is Rich</i> – Updike	103	41	62	1.51
1991	<i>God Knows</i> – Heller	88	36	52	1.44
	<i>Total</i>	1134	562	572	9.94
	<i>Average</i>	126	62	64	<b>1.10</b>
	<i>Standard deviation</i>	38	24	17	<b>0.30</b>

\* The numbers for this item are averages from the 3 samples studied in the first stage.

Table 11. An overall comparison

	NENADÁL	PŘIDAL
Shifts	103 ± 21	126 ± 38
EXPL	79 ± 16	62 ± 24
IMPL	24 ± 9	64 ± 17
I/E	0.31 ± 0.13	1.10 ± 0.30

Interpreting the results of the quantitative analysis, we will address the general results first and only then proceed to the interpretation of specific results in their context.

The overall comparison shows that it was neither the total – average – number of translation-inherent shifts nor the total number of translation-inherent explicitations that differentiated the two translators in any significant way, which is in agreement with the findings of the first stage of the research. The total implicitation counts, however, differ significantly: while Nenadál implicitated 24 times in each 5,000-word sample on average, Přidal implicitated almost 3 times as often; his average number of occurrences of explicitation is 64.

The trend is very clearly reflected in the translators' plicitation quotients, too: their average values are  $0.31 \pm 0.13$  for Nenadál and  $1.10 \pm 0.30$  for Přidal. Before comparing the two measures of their explicitation behaviour, it is perhaps worth pointing out the difference between the two global parameters characterizing the translators: while the average number of implicitations refers to just this component of the translator's behaviour across the corpus (disregarding what happened at the level of explicitation), the average plicitation quotient reflects the general trend in the translators' *general* explicitation behaviour (both explicitation and implicitation) with respect to the individual translations.

The values of the plicitation quotient tend to be more or less consistent for either translator across the whole corpus, as shown by both the standard deviations of plicitation quotient and the actual range of its values considered for each subcorpus separately. One very important fact is that the two intervals within which the individual values of the plicitation quotient fall, are disjunct, there is no overlap:  $\langle 0.15; 0.60 \rangle$  for Nenadál and  $\langle 0.66; 1.53 \rangle$  for Přidal. Even the highest plicitation quotient in the Nenadál corpus is smaller than the lowest plicitation quotient in the Přidal corpus.

The values of plicitation quotients therefore pass the double condition (significantly different average values of the style characteristics for two subcorpora of a population; intervals of fluctuation that do not overlap) set by Doležel in "A framework for the statistical analysis of style" (1969:10-25) for what he refers to as 'subjective-objective' style characteristics. The subjective-objective status of these characteristics is interpreted as combining significant

fluctuation within a (sub-)corpus and a demarcated range of fluctuation. Doležel distinguishes between S-characteristics, which are under the control of subjective factors of the selective process (of text creation), O-characteristics, which are under the control of contextual factors, and SO-characteristics (subjective-objective characteristics), which are under the simultaneous control of both the subjective and contextual factors (Doležel 1969:21).

Due to the extreme importance of these considerations, let us quote Doležel's specification of subjective and objective factors affecting the resulting style as follows:

We assume that the selection process is controlled by factors of a pragmatic nature. Every speaker shapes his text in accordance with his individual idea of efficiency, on the one hand, and in accordance with the requirements of the context (in the broadest sense) on the other. Those qualities of the speaker that are relevant for the selection process (verbal preferences, mental type, stylistic skills etc.) represent the *subjective factor* of selection. Context  $Q_j$  can be designated as the *objective factor* of selection; it is independent of the speaker, though it exercises its influence through him. Context is represented by such factors of verbal communication as the form of language (written or oral), the form of discourse (dialogue or monologue), the genre, the function of the text, and so on. (Doležel 1969:13)

We must not forget, of course, aiming at the identification of what constitutes the explicitation profile as part of translator's style, that it is the translator who plays the role of the "speaker" for us. The context Doležel refers to is then, of course, largely a matter of the "objective" factors defining the translation situation, including, most notably, the properties of the source text and the norms applying to literary translation of the given period in the given cultural context.

The confirmation of explicitation quotient as a subjective-objective characteristic of translator's style is in agreement with our expectations: translation, as constrained communication, is, of course, largely determined by objective factors. This major influence is reflected in the relatively wide ranges of fluctuation. (The "middle zone" is rather narrow, <0.60; 0.66>.) The markedly different average values of explicitation quotient (0.31 vs. 1.10), on the other hand, confirm the validity of the quotient as a measure of individual – *subjective* in Doležel's terms – translator's style, despite the heavy impact of the objective factors controlling the translator's decisions.

It is, coincidentally, interesting to observe, too, that the degree of variation of explicitation quotient as expressed by the two average standard variations corresponds very closely to the degree of variability of translation phenomena estimated by Gile (see above; personal communication, 2006).

The first step in this analysis of results has thus confirmed plicitation quotient as an important parameter contrasting the explicitation behaviour of the two translators, with the status of a subjective-objective stylistic characteristic. Přidal was found to use a much higher proportion of translation-inherent implicitations to explicitations than Nenadál.

Analogically to the first stage of the research, our next step will be to examine the relative distribution across the corpus of the four types of explicitation and implicitation proposed by us. All figures are given in Appendix 1 and Appendix 2, but especially their abbreviated versions, reducing the figures to percentual rates, Table 12 and Table 13 (see below) will be referred to here.

Table 12. Types of explicitation – Nenadál (abbreviated)

		EXPLICITATION				IMPLICITATION			
		EXP %	IP %	LOG %	TEXT %	EXP %	IP %	LOG %	TEXT %
1968	<i>To Have and Have Not</i> – Hemingway	44.4	33.3	12.5	9,7	63.6	0.0	27.3	9.1
1973	<i>Set This House on Fire</i> – Styron	40.0	31.8	9.1	19.1	52.8	30.6	2.7	13.9
1978	<i>Hurry On Down</i> – Wain	53.6	30.9	6.2	9.3	58.8	29.4	0.0	11.8
1982	<i>Dog Soldiers</i> – Stone	49.4	24.1	13.2	13,2	55.6	33.3	0.0	11.1
1984	<i>Sophie's Choice</i> – Styron	51.7	23.3	11.7	13.3	55.6	16.7	16.7	5.6
1987	<i>The World Acc. to Garp</i> – Irving	34.1	34.1	12.9	18.8	34.3	28.6	14.3	22.9
1987	<i>The Grapes of Wrath</i> – Steinbeck	50.8	24,6	13.1	11.5	43.8	25.0	12.5	18.8
1990	<i>Falconer</i> – Cheever	38.3	29.6	16.0	16.0	56.5	17.4	8.7	17.4
1991	<i>The Long March</i> – Styron	67.2	11.5	11.5	9.8	59.1	18.2	4.5	0.0
	<i>Average</i>	47.7	27.0	11.8	13.4	53.6	22.1	9.6	11.2
	<i>SD</i>	9.3	6.7	2.6	3.6	8.5	9.8	8.5	7.4

Table 13. Types of explicitation – Přidal (abbreviated)

		EXPLICITATION				IMPLICITATION			
		EXP %	IP %	LOG %	TEXT %	EXP %	IP %	LOG %	TEXT %
1974	<i>The British Museum</i> – Lodge	58.8	8.8	11.8	20.6	63.2	13.2	10.5	13.2
1978	<i>Voss</i> – White	53.6	13.0	20.3	13.0	46.2	18.5	16.9	18.5
1980	<i>Changing Places</i> – Lodge	41.7	30.2	10.4	17.7	51.0	19.8	1.0	28.1
1982	<i>Something Happened</i> – Heller	54.5	18.2	14.5	12.7	59.3	19.8	9.9	11.1
1983	<i>A Fringe of Leaves</i> – White	53.2	18.3	10.1	18.3	55.6	16.7	12.5	15.3
1984	<i>Small World</i> – Lodge	49.1	22.0	16.9	11.9	62.5	21.4	5.4	10.7
1984	<i>The Tree of Man</i> – White	63.5	6.3	11.1	19.0	56.0	12.0	18.0	14.0
1990	<i>Rabbit Is Rich</i> – Updike	48.8	12.2	9.8	29.3	48.4	27.4	6.4	17.7
1991	<i>God Knows</i> – Heller	44.4	13.9	16.7	25.0	46.2	34.6	7.7	11.5
	<i>Average</i>	52.0	15.9	13.5	18.6	54.3	20.4	9.8	15.6
	<i>SD</i>	6.4	6.8	3.5	5.5	6.3	6.6	5.1	5.1

Before looking at the results, let us briefly remind ourselves of the findings of the corresponding step in the analysis in the first part of the research. The comparison of explicitation behaviour of the two translators at the level of individual types of explicitation and implicitation in their translations of *Falconer* and *Small World* has revealed that experiential and interpersonal shifts were the first two most frequent types of explicitation behaviour, in this order, with both translators – and this was true of both explicitation and implicitation. Overall trends rather than specific figures were pursued, and the two translators did not differ in this respect significantly either.

The situation across the whole two subcorpora is similar, but not quite the same. Experiential explicitation remains the most frequent type of explicitation, the average values being  $47.7\% \pm 9.3\%$  for Nenadál and  $52.0\% \pm 6.4\%$  for Přidal. The difference in the values is, indeed, very small. Experiential implicitation remains the most frequent type of implicitation, too, with the average values of  $53.6\% \pm 8.5\%$  for Nenadál and  $54.3\% \pm 6.3\%$  for Přidal. The values are very similar again. In other words, with both translators approximately half of either type of shifts are traceable to the experiential level.

There is, however, a difference as to the second most frequent type of shifts compared with the findings of the small-scale comparison made in the first stage of the research. Nenadál's behaviour was found largely the same, the second most frequent type of shifts being interpersonal explicitations and interpersonal implicitations, too ( $27.0\%$  and  $22.1\%$  respectively). His use of logical and textual explicitations and implicitations was noticeably lower, with the figures around  $10\%$ . Přidal, on the other hand, was found to use more textual explicitations compared with the samples from *Small World*, which makes his use of the three types of explicitation apart from experiential explicitation much more balanced. It is actually textual explicitation which is the second most frequent type of explicitation for him, but the figures are roughly at the same level:  $18.6\%$  for textual explicitation,  $15.9\%$  for interpersonal explicitation and  $13.5\%$  for logical explicitation. Another possible way how to view this result is to say that while the relative shares of experiential explicitation were roughly the same for both translators, Přidal used interpersonal explicitation relatively less frequently compared with Nenadál ( $15.9\% \pm 6.8\%$  vs.  $27.0\% \pm 6.7\%$ ). The difference in the values is already big enough to be interpreted as a tentative indication of a potential trend to be verified at another level of the analysis.

Before moving on, let us comment on one perhaps somewhat surprising aspect of this comparison. While the part of the analysis dealing with plicitation quotient suggested that differences in explicitation behaviour between the two translators may be expected in terms of implicitation rather than explicitation, this step of the analysis shows that the differences in terms of implicitation concern the absolute numbers of occurrences while the proportion of

implication types does not differentiate the translators significantly. Contrary to that, the overall explicitation counts being not so dissimilar, the relative shares of individual types of explicitation do suggest there are differences in the approach of both translators to explicitation – but these are describable in terms of percentages rather than absolute numbers. Judging from this, interpersonal explicitation seems one type of explicitation which might reveal further differences between styles of both translators in the third step of the analysis. This expectation is – it is interesting to note – in relatively good agreement with the second step in the first stage of the research, where the translators differed in their use of experiential and interpersonal explicitation at the level of characters' discourse.

Unlike the this step in the smaller-scale initial study, which did not show any particular differences between the two translators, the corresponding part of the analysis of the whole corpus has thus indicated a not too strong, but still recognizable trend. As previously, we will now proceed to see whether distinguishing between explicitation phenomena at the level of narrator's and characters' discourse can take us any closer to identifying further differences in the explicitation profiles of the two translators.

The results of this step in our analysis will be summed up with reference to Table 14 and Table 15, treating the narrator's and characters' level of discourse separately, again in an abbreviated form presenting only percentages within the given type of discourse. (For the full tables see Appendix 3 to Appendix 6.)

Table 14. Types of EXPLICITATION by levels of discourse – both translators (abbreviated)

EXPLICITATION									
NARRATOR'S DISCOURSE									
NENADÁL					PŘIDAL				
	EXP %	IP %	LOG %	TEXT %		EXP %	IP %	LOG %	TEXT %
1968	71,0	8,8	3,2	3,2	1974	72,2	0,0	16,7	11,1
1973	45,0	24,7	12,5	16,3	1978	54,2	15,3	23,7	6,8
1978	56,5	40,0	7,1	8,2	1980	54,4	17,5	12,3	15,8
1982	55,0	28,6	10,0	11,7	1982	59,5	19,0	10,1	11,4
1984	55,1	15,6	12,2	12,2	1983	60,0	12,5	10,0	17,5
1987	32,8	45,0	17,2	21,9	1984	52,8	19,4	19,4	8,3
1987	52,5	16,7	17,5	10,0	1984	62,5	7,1	12,5	17,9
1990	43,8	15,1	18,8	20,8	1990	48,1	14,8	7,4	29,6
1991	69,8	8,8	11,3	9,4	1991	48,5	9,1	18,2	24,2
<i>Average</i>	<b>53,5</b>	<b>22,6</b>	<b>12,2</b>	<b>12,6</b>	<i>Average</i>	<b>56,9</b>	<b>12,8</b>	<b>14,5</b>	<b>15,8</b>
<i>SD</i>	<i>11,5</i>	<i>12,3</i>	<i>4,8</i>	<i>5,7</i>	<i>SD</i>	<i>7,2</i>	<i>6,0</i>	<i>5,0</i>	<i>7,1</i>

EXPLICITATION									
CHARACTERS' DISCOURSE									
NENADÁL					PŘIDAL				
	EXP %	IP %	LOG %	TEXT %		EXP %	IP %	LOG %	TEXT %
1968	24,4	41,5	19,5	14,6	1974	43,8	18,8	6,3	31,3
1973	26,7	46,7	0,0	26,7	1978	50,0	0,0	0,0	50,0
1978	23,5	35,3	0,0	41,2	1980	23,1	48,7	7,7	20,5
1982	30,8	23,1	19,2	26,9	1982	50,0	50,0	0,0	0,0
1984	26,7	26,7	6,7	40,0	1983	34,5	34,5	10,3	20,7
1987	24,2	33,3	0,0	42,4	1984	42,9	28,6	9,5	19,0
1987	45,5	31,8	4,5	18,2	1984	45,5	0,0	0,0	54,5
1990	62,5	18,8	6,3	12,5	1990	58,3	8,3	16,7	16,7
1991	50,0	25,0	12,5	12,5	1991	0,0	33,3	0,0	66,7
<i>Average</i>	<b>34,9</b>	<b>31,3</b>	<b>7,6</b>	<b>26,1</b>	<i>Average</i>	<b>38,7</b>	<b>24,7</b>	<b>5,6</b>	<b>31,0</b>
<i>SD</i>	<i>13,4</i>	<i>8,5</i>	<i>7,4</i>	<i>11,8</i>	<i>SD</i>	<i>16,6</i>	<i>18,0</i>	<i>5,7</i>	<i>20,3</i>

Table 15. Types of *IMPLICITATION* by levels of discourse – both translators (abbreviated)

IMPLICITATION									
NARRATOR'S DISCOURSE									
NENADÁL					PŘIDAL				
	EXP %	IP %	LOG %	TEXT %		EXP %	IP %	LOG %	TEXT %
1968	60,0	0,0	20,0	20,0	1974	52,6	5,3	15,8	26,3
1973	52,9	32,4	2,9	11,8	1978	48,1	18,5	18,5	14,8
1978	66,7	16,7	0,0	16,7	1980	62,3	13,1	0,0	24,6
1982	57,1	35,7	0,0	7,1	1982	55,6	18,5	13,0	13,0
1984	60,0	16,7	20,0	3,3	1983	61,0	11,9	13,6	13,6
1987	36,0	24,0	16,0	24,0	1984	75,6	9,8	7,3	7,3
1987	50,0	30,0	20,0	0,0	1984	60,0	11,1	17,8	11,1
1990	62,5	18,8	6,3	12,5	1990	60,0	17,8	8,9	13,3
1991	61,1	11,1	27,8	0,0	1991	50,0	36,1	5,6	8,3
<i>Average</i>	<b>56,3</b>	<b>20,6</b>	<b>12,6</b>	<b>10,6</b>	<i>Average</i>	<b>58,4</b>	<b>15,8</b>	<b>11,2</b>	<b>14,7</b>
<i>SD</i>	8,6	10,6	9,8	8,2	<i>SD</i>	7,7	8,3	5,8	6,2

IMPLICITATION									
CHARACTERS' DISCOURSE									
NENADÁL					PŘIDAL				
	EXP %	IP %	LOG %	TEXT %		EXP %	IP %	LOG %	TEXT %
1968	66,7	0,0	33,3	0,0	1974	73,7	21,1	5,3	0,0
1973	50,0	0,0	0,0	50,0	1978	36,4	18,2	9,1	36,4
1978	40,0	60,0	0,0	0,0	1980	31,4	31,4	2,9	34,3
1982	50,0	25,0	0,0	25,0	1982	0,0	0,0	12,5	87,5
1984	50,0	25,0	0,0	25,0	1983	30,8	38,5	7,7	23,1
1987	30,0	40,0	10,0	20,0	1984	29,4	47,1	5,9	17,6
1987	33,3	16,7	0,0	50,0	1984	20,0	20,0	20,0	40,0
1990	50,0	25,0	12,5	12,5	1990	17,6	52,9	0,0	29,4
1991	50,0	50,0	0,0	0,0	1991	37,5	31,3	12,5	18,8
<i>Average</i>	<b>46,7</b>	<b>26,9</b>	<b>6,2</b>	<b>20,3</b>	<i>Average</i>	<b>30,8</b>	<b>28,9</b>	<b>8,4</b>	<b>31,9</b>
<i>SD</i>	10,3	19,3	10,7	18,6	<i>SD</i>	18,7	15,3	5,6	22,8

We will start interpreting the results at the level of narrator's discourse, where the results of the first stage of the research showed the translators as exhibiting very similar preferences for the different types of explicitation and implicitation. The situation is very similar even for the whole corpus: the preferred type of shift was experiential, both for explicitations and implicitations. The average relative frequencies of experiential explicitations for both translators all lie between 53.5% and 58.4%, i.e. in a very narrow interval. (See Table 14 and Table 15.)

For Nenadál, shifts at the interpersonal level remained the second best-preferred, which was again true of both explicitations and implicitations. Compared with the small-scale study, however, Přidal's use of the remaining types of explicitations and implicitations at the level of narrator's discourse was much more balanced: although the second most frequent shifts were textual explicitations (15.8%) and interpersonal implicitations (15.8%), the figures for the three types of shifts do not differ substantially. In consequence, Přidal seems to exhibit a recognizably smaller bias towards interpersonal shifts at the level of narrator's discourse than Nenadál, which is a tendency which was not apparent from the analysis of the three samples from *Small World*. Considering the relatively high absolute numbers of occurrences of explicitation with both translators, and especially with Nenadál, these two tendencies combine to reveal Nenadál as a translator preferring, like Přidal, experiential explicitation, but, more than Přidal, interpersonal explicitation, too.

The level of characters' discourse contrasted the two translators more significantly in the first stage of the research, where the dominant – opposing – tendencies were explicitation of experiential and implicitation of interpersonal meanings with Přidal and explicitation of interpersonal and implicitation of experiential meanings with Nenadál. Characters' discourse was thus found a much stronger medium for communication of explicit interpersonal meanings with Nenadál while Přidal tended to strengthen the use of characters' discourse for explicit articulation of experiential meanings.

How has the situation changed with the analysis of the whole corpus? The differences between the two translators seem much less dramatic. In a larger sample of his translatorial oeuvre, Nenadál's use of explicitation at the level of characters' discourse is more balanced than the initial study has showed it: he uses experiential, interpersonal and textual explicitations to a similar extent – the average relative frequencies are 34.9%, 31.3% and 26.1%, in that order. The interval delimited by these three relative frequencies is, in fact, rather narrow: <26.1%; 34.9%>. His use of logical explicitation is marginal (7.6%). Contrasted with the narrator's level of discourse, Nenadál explicitated experiential meanings much less often (34.9% vs. 53.5%). Interpersonal meanings were, however, explicitated by him more often at this level of discourse (31.3% vs. 22.6%).

As for implicitions, like at the level of narrator's discourse, Nenadál tends to prefer experiential implicitions (46.7%) – to a similar extent: his average frequency for experiential explicitations in narrator's discourse was 56.3%. On the other hand, since his use of implicitions is, in absolute numbers, very limited (as the above analysis has shown), we should rather interpret these figures in terms of smaller resistance towards implicitation of experiential rather than other meanings.

Přidal's frequent use of experiential explicitation at the level of characters' discourse was confirmed (38.72%), but he favoured textual explicitation also to a great extent (31.0%). With interpersonal explicitation being somewhat less frequent (24.7%), these three types of explicitation at the level of characters' discourse dominate while Přidal's use of logical explicitation is marginal – as is the case with Nenadál.

As far as Přidal's approach to implicitation at the level of character's discourse is concerned, the three dominating types of implicitions (experiential, textual and interpersonal) are again very balanced: their relative frequencies lie in a very narrow interval, between 28.9% and 31.9% – while Nenadál's use of implicitions at this level was much more skewed towards experiential implicitation (46.7%). Interpersonal and textual implicitions were represented only by 26.9% and 20.3% respectively in the Nenadál corpus.

To sum up this part of analysis, the results at the level of characters' discourse suggest a somewhat toned-down version of what the first stage of the research revealed. Přidal's approach to explicitation and implicitation at this level is, again, largely balanced – except for his marginalization of shifts at the logical level. This balance is even more characteristic of his approach to implicitation than to explicitation. What is relatively prominent among the figures is his relative inclination towards experiential explicitation compared with the other shifts: he favours direct speech for explicitation of experiential meanings more strongly than Nenadál. Nenadál, on the other hand, explicitated interpersonal meanings almost as often as experiential meanings – while implicitating them much more often than interpersonal meanings. As a combination of these trends, explicit interpersonal meanings tend to accumulate in characters' discourse mediated by Nenadál. As qualitative analysis will show, some very typical types of explicitatory shifts repeat quite often in his translations, which cannot be said of Přidal's translations, where both explicitations and implicitions are indeed very balanced and varied, too.

## 7.5.2 *Qualitative analysis*

Before we approach another task, assessing the influence of different factors on the quantitative results at the very basic level (explicitation and implicitation count, plicitation quotient), let us supplement the quantitative analysis with some qualitative observations.

### *A. Přidal*

As far as experiential explicitation and implicitation is concerned, Přidal was very flexible and used both shifts very often, controlling experiential meanings skilfully. His translations provide evidence of active operation with framing information at the borderline between explicit and implicit texture, with a very similar degree of explicitness as a result. All of his explicitation and implicitation shifts are very varied and usually to a good stylistic effect. The variety of shifts employed, in fact, makes it impossible to identify a “pet” explicitation or implicitation strategy in his case. This qualitative observation seems to be in good accord with the results of the quantitative analysis that showed Přidal as a translator using both explicitation and implicitation and the different types of explicitations and implicitations at both discourse levels in a relatively very balanced way, the only exceptions being his preference of experiential explicitations and implicitations and little use of shifts at the level of the logical function in characters’ discourse.

As for phenomena related in one way or another to explicitation and implicitation, omissions which did not border on implicitation were very rare, especially omissions elements at the clause or sentence rank. Most of the few omissions that did occur were recognizably motivated choices. (Something was felt as redundant in Czech.)

Přidal also seemed to use simplification as a conscious strategy applied to whole – selected – texts. It was for instance the case of his translations of *Changing Places* and *Small World* on the one hand and *A Fringe of Leaves* and *Voss* on the other. The intellectual playfulness (with emphasis on intellectual) of the Lodge novels is somewhat toned down in his translations, in terms of both syntax and vocabulary. The – restrained – adjustment, realized through both syntax and vocabulary seems to have been made with regard to the target audience, probably not to exclude too many readers, as well as with respect to the less prominent stylistic stratification of Czech. The enormous popularity of the translations shows that Nenadál’s not exaggerated use of simplification was justified. Simplification was very frequent in the two Patrick White novels, too, and Přidal’s approach to the text may be justified by an assumed lack of resonance of the degree of social-class markedness of the pseudo-Victorian language that the English originals exhibited among the Czech audiences. Similar traces of simplification can be found in *God Knows*, too. Přidal however used simplification selectively, in response to source text and target audience characteristics.

The translator tended not to normalize metaphors and the close analysis confirmed his reputation for language play and creative solutions. There is one example of a metaphor used in compensation (from *God Knows*):

ST: Something told me the results would be no more fruitful than before, yet I held my tongue until the new moon waxed full once more and the custom of women was upon her again.

TT: Něco mi říkalo, že výsledky nebudou o nic plodnější než posledně, nicméně držel jsem jazyk za zuby, dokud na nebi neuzářil další měsíc a s ním její měsíčky.

TT\*: Something told me the results would be no more fruitful than last time, yet I held my tongue until the new moon ripened in the sky and so did her period.

And another example (from *God Knows* again), from a scene where the biblical king David enjoys an evening walk with his father-in-law, Saul, whose hostility has just abated, and where Přidal did not miss the opportunity to allude in the text to the official language of the communist regime used to report about important political events:

ST: In a rich atmosphere of mutual good feeling, we walked beside each other in silence along a path of turned soil between rows of broken stalks whose sheaves had already been bound and borne away for threshing and winnowing.

TT: V atmosféře prodchnuté vzájemnými sympatiemi jsme mlčky šli vedle sebe po vyorané stezce mezi strništi, odkud už byly snopy odvezeny k mlácení a provívání.

TT\*: [The connotations are largely untranslatable.]

Přidal did not avoid repetition for stylistic purposes and mistranslations are very rare in his translations.

### *R. Nenadál*

As far as explicitation and implicitation is concerned, besides the trends towards using explicitation several times more frequently than implicitation and preferring experiential and interpersonal explicitations (with a bias towards interpersonal explicitation at the level of characters' discourse) while using the other types of explicitation and implicitation shifts more sparingly, Nenadál used several specific kinds of explicitation very often.

The first of them fitted the category of experiential explicitation and was based on the use of the Czech equivalent of "as if" – "jako by" to render what was often figurative meaning in the ST:

ST: It was a nice day for bodies. There was a sensual anticipation about, an assurance of marvels shortly to be manifest. (*Dog Soldiers*)

TT: Pro lidská těla to byl krásný den. Ve vzduchu viselo jakési smyslové očekávání, jako by se naprosto jistě měly brzy projevit nějaké divy.

TT\*: It was a beautiful day for human bodies. There was the air of sensual anticipation, as if some marvels were certain to manifest very soon.

The use of this rather specific explicitation was indeed very typical of Nenadál. There were for instance 8 occurrences in the segment taken from *Hurry On Down*, which was probably the text where this explicitation shift occurred most often. It was nevertheless rather frequent across the whole Nenadál subcorpus.

ST: She began mouthing words in venomous silence; she clenched her fists in rage. (*Hurry On*)

TT: V žlučovitě napjatém tichu její rty jako by se snažily artikulovat nějaká slova; vztekle zaťala ruce v pěst.

TT\*: [...] her lips as if strove to articulate some words [...]

ST: He wanted to sleep, because he had a delicious certainty that death awaited him if he could only get properly to sleep. (*Hurry On*)

TT: Tolik toužil po spánku, protože jako by s okouzující jistotou tušil, že v hlubokém spánku jej očekává smrt.

TT\*: [...] because as if he had anticipated with a charming certainty [...]

Other, similar shifts presenting what is communicated as a semblance rather than reality occurred often, too:

ST: She sensed again such intensity in his gaze as he sat beside her, not speaking for a nearly interminable space, that despite her trust in him, she began to feel a little uneasy. (*Sophie's*)

TT: Když tam vedle ní na posteli seděl a podle jejího zdání téměř nekonečnou dobu nemluvil, začala být přes všechnu důvěru k němu trochu nesvá.

TT\*: [...] and as it seemed to her, did not speak for almost an infinite time [...]

For some reason, Nenadál as a translator seemed anxious to delimit the borderline between “what is” and “what seems to be” very meticulously. This kind of explicitation behaviour observed in

his translations was connected with his rather pervasive tendency to explicitate metaphors and other figurative use of language.

ST: He listened for the clash of men, the sirens, the roar of mortal enemies, tearing at one another's heads, but this was gone, conquered by the balm of the plastic tree, glittering with crown jewels and surrounded by treasure. (*Falconer*)

TT: Poslouchal, jestli neuslyší nějaké sročení, sirény, řev nepřátel na život a na smrt, kteří se snaží zlomit si vzájemně vaz, ale nic takového tu nebylo, a jeho představu utlumilo balzámové působení vánočního stromku, jenž se třpytil korálovými klenoty a byl obklopen poklady.

TT\*: [...] the balm effect of the Christmas tree [...]

At the level of interpersonal explicitation some typical shifts were also easy to spot. They included different kinds of modifiers – sometimes expressing modality and frequently intensifiers or downtoners.

ST: I looked at Celia and found I could not speak. (*Set This House*)

TT: [...] podíval jsem se na Celii a zjistil jsem, že jsem úplně oněměl.

TT\*: I looked at Celia and found I was totally speechless.

ST: Eddie was delighted. (*Dog Soldiers*)

TT: Eddieho to zřejmě nadchlo.

TT\*: Eddie was apparently delighted.

ST: Eddie was watching Marge in a way which made her particularly uncomfortable. (*Dog Soldiers*)

TT: Eddie úporně pozoroval Marge, až jí to bylo nepříjemné.

TT\*: Eddie was watching Marge so perseveringly that it made her uncomfortable.

For some reason these shifts are particularly frequent in short sentences – it is almost as if Nenadál wanted to avoid conspicuous brevity, disregarding whether it was used for stylistic effect or not. This aspect of his explicitation profile is then in clash with some authorial styles, like in *To Have and Have Not* or *Dog Soldiers*.

Omissions which seem to be due to neglect rather than based on a conscious decision are rather frequent in his translations and each of the analyzed segments contained several mistranslations

or misinterpretations, too. In some cases they seemed to be caused by insufficient knowledge of English; some of them appeared to be mistakes of neglect, like the following example:

ST: When the introductions and the double takes were done, Eddie whispered in the blond woman's ear and sauntered over to their table. (*Dog Soldiers*)

TT: Když doznělo všechno představování a dohasl ohňostroj Eddieho vtípků, zašeptal Eddie cosi do ucha blondýně a pomalu se s ní přiloudal k jejich stolku.

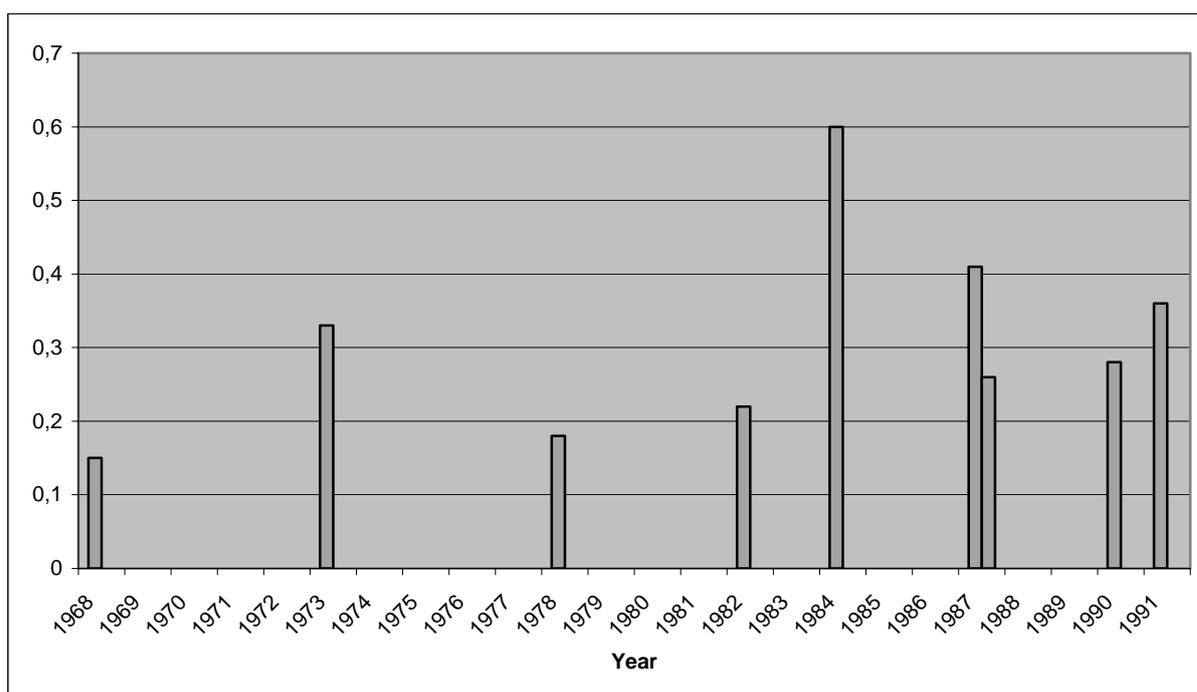
TT\*: When the introductions and the double takes were done, Eddie whispered in the blond woman's ear and sauntered over to their table with her.

It is clear from the subsequent scene that the blond woman remained where she had been while Eddie is having a private conversation with other two characters.

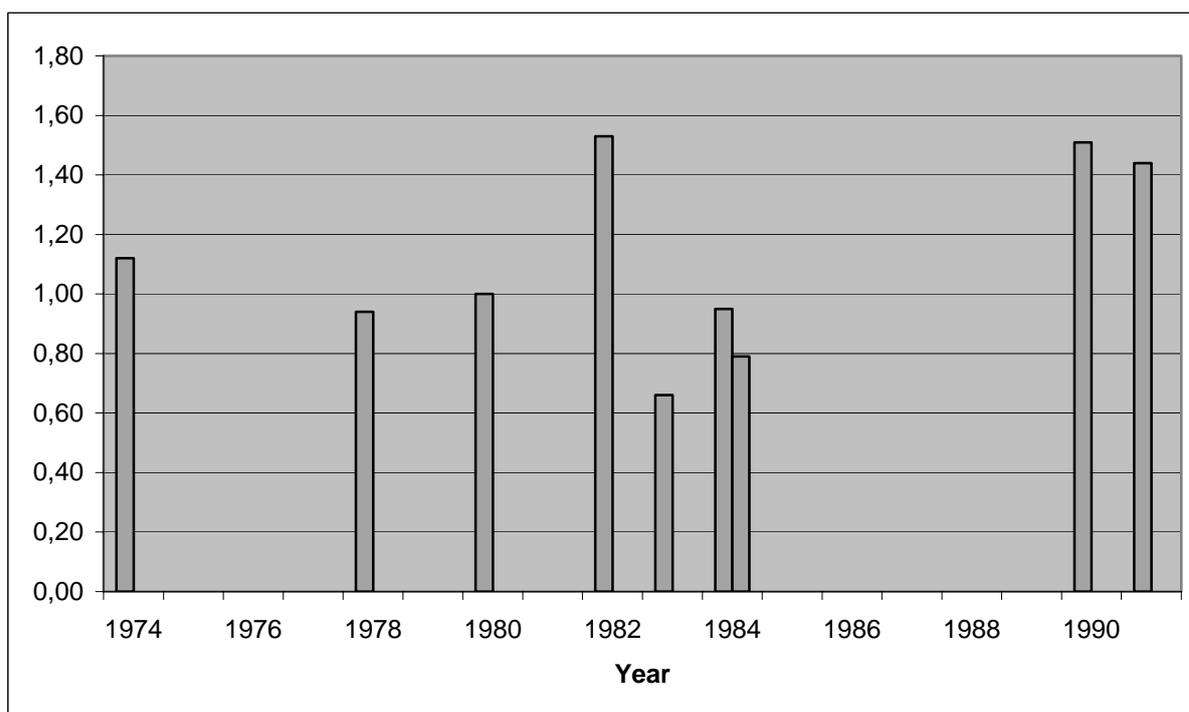
Instances of stylistic clumsiness are rather frequent in Nenadál's translations, too.

### 7.5.3 Variability across the subcorpora

The subject that still remains to be addressed is whether any regularities can be traced in the subcorpora with respect to their internal structure. Firstly, we need to check whether the data seem to suggest any trend of development along the temporal axis. Graph 2 and Graph 3 below show the plicitation quotients of the translations in the subcorpora as they changed over time. It is evident that if there is any consistent trend of temporal development, it is far outweighed by other factors related to the textual properties of the source texts.



Graph 2. Plicitation quotients over time – Nenadál



Graph 3. Plicitation quotients over time - Přidal

We have suggested in Chapter 7.3.2 that despite the textual variability characterizing the corpus, there are some subsets of texts in the subcorpora that are worth comparing separately. They are primarily source texts sharing the same author.

Table 16. I/E variability in sets of texts in the Přidal corpus

	I/E	shifts total
<i>The British Museum Is Falling Down</i> – Lodge	1.12	72
<i>Changing Places</i> – Lodge	1.00	192
<i>Small World</i> – Lodge	0.95	115
<i>A Fringe of Leaves</i> – White	0.66	181
<i>The Tree of Man</i> – White	0.79	113
<i>Voss</i> – White	0.94	134
<i>Something Happened</i> – Heller	1.53	136
<i>God Knows</i> – Heller	1.44	88
<i>Rabbit Is Rich</i> – Updike	1.51	103

The Přidal corpus, which is more homogeneous as a whole, will be discussed first. The three Lodge translations do in fact have plicitation quotients that are not too dissimilar, with numerical values around 1.00. The three White translations share lower values below 1.00:

explicitations were more numerous than implicitations, partly probably due to the co-occurrence of simplifications since some phenomena could be classified as occurrences of simplification and explicitation simultaneously. The two Heller translations with unreliable narrators both have high plicitation quotients (implicitations outnumbered explicitations significantly). *Rabbít Is Rich*, the one solitaire translation in the subcorpus, was very close to the Heller translations as far as the plicitation quotient was concerned.

The Přidal subcorpus therefore seems to indicate that plicitation quotient is a parameter which is likely to show some degree of consistency in translations of literary texts sharing some textual features if they are translated by a good professional. The sets of I/E values for the subgroups of translations lie again in virtually disjunct intervals, which might mean that 1) Přidal responds to change of contextual factors sensitively by adjusting his explicitation behaviour, and 2) this adjustment is consistent.

Table 17. I/E variability in sets of texts in the Nenadál corpus

	I/E	shifts total
<i>Set This House on Fire</i> – Styron	0.33	146
<i>The Long March</i> – Styron	0.36	83
<i>Sophie's Choice</i> – Styron	0.60	96
<i>Dog Soldiers</i> – Stone	0.22	101
<i>To Have and Have Not</i> – Hemingway	0.15	83
<i>The Grapes of Wrath</i> – Steinbeck	0.26	77
<i>Hurry On Down</i> – Wain	0.18	114
<i>Falconer</i> – Cheever	0.28	104
<i>The World According to Garp</i> – Irving	0.41	120

No such apparent regularities can be traced in the Nenadál corpus, partly because it is more heterogeneous and partly because the previous analysis suggests that Nenadál was likely to make translation decisions based on lower-level strategies than Přidal.

There is, nevertheless, one translation in the corpus which deserves a separate discussion. Nenadál's translation of *Sophie's Choice* stands out by the high plicitation quotient: it is, in fact, double the average value for the Nenadál subcorpus,  $0.31 \pm 0.13$ . As Table 17 shows, the distribution of individual types of explicitation and implicitation in the translation is quite typical of Nenadál, the only difference being the relatively high number of implicitations. In the interview that has been quoted before (Nenadál 2002) Nenadál mentioned this particular translation as very demanding not only by its extent but the nature of the source text, too. One

hypothesis therefore might be that Nenadál was forced to step out of his translating habit (e.g. working at a slower pace or rereading and editing the text in more subsequent stages), which was, among other things, reflected in the unusually high number of implicitations he made. Another explanation might be that the segment as a sample does not represent the translation of the whole novel well and the result would not be replicated if another sample were analyzed.

## 8 Conclusion

*Motto:*

I would argue that the notion of universal can still be effectively exploited for bringing forward the state of the art in Descriptive Translation Studies, providing one does not consider it as a static, absolute category, a datum which needs to be unveiled, or an “absolute necessity” capable of explaining the translator’s choices in every circumstance, but one rather regards it as descriptive construct, an open-ended working hypothesis. If conceived in these terms, translational universals will be capable of informing and inspiring research which is not aimed at merely confirming or refuting their existence *tout court*, but is intended to discover more and more facets of the nature of translated text and translating and raise awareness of the complex, reciprocal relationship that links language to culture. (Laviosa 2002:77)

What universal-based studies intend to unveil is not the existence of all-or-none phenomena, but tendencies, trends, regularities which do not occur in an aseptic, dull environment devoid of singular behaviours, but emerge from a rich, intricate, dynamic world of diversity and contrast. (Laviosa 2002:78)

The empirical study approaching explicitation as a prototype category rather than as a classic one delimited by a clear-cut definition, and quantifying the explicitation behaviour (translation-inherent explicitation and implicitation) in terms of a typology based on Hallidayian language metafunctions has contrasted the explicitation profiles of the two translators, Radoslav Nenadál and Antonín Přidal, and provided answers to the five questions asked in Chapter 7.1 (Objectives):

- 1) The characteristic of explicitation behaviour which the two translators shared was the frequency with which they used explicitation.
- 2) They nevertheless differed in another component of their explicitation behaviour, namely their use of implicitation. Plicitation quotient was proposed as a convenient measure of this difference in translator’s styles.

- 3) The variability of plicitation quotient values across the subcorpora showed this characteristic of translator behaviour as likely to depend on the properties of individual texts and the comparison of subsets of texts within the Příklad corpus added evidence in favour of this hypothesis since translations of source texts believed to share some features (of authorial style) were characterized by relatively homogeneous sets of plicitation quotients.
- 4) Plicitation quotients in the subcorpora responded more significantly to other factors than the temporal factor. No trend of consistent change over the years was therefore observed.
- 5) The two not very dissimilar external (biographical) profiles of the translators problematized any straightforward tracing of the explicitation profiles to these external translator characteristics, preventing simplifying justifications. The framework for explaining differences in translator's styles on the basis of how the translators *perceive their role*, used by Saldanha (2005) in interpreting her research, seems appropriate in this context, too. To be able to trace the tendencies observed to these motivations, data from guided interviews would be needed.

The framework of Doležel's fictional semantics was recommended for interpretation of literary significance of the explicitation profiles and for general use in research in explicitation in literary translations and translator's style. Within this framework, Nenadál's generally more convergent explicitation behaviour – converging towards the use of explicitation, and namely interpersonal explicitation alongside experiential explicitation, and converging towards some specific kinds of explicitations – has the effect of enhancing explicit texture conveying interpersonal meanings in characters', but also narrator's discourse. This general drift in Nenadál's translations naturally affects the saturation function – but the authentication function, too, especially in fictional worlds without prominent subjective domains

There is one important methodological issue that needs commentary: We must not forget that in this initial exploration of the relation between explicitation and translator's style only two translators were compared and reference to a broader norm is missing. Our findings therefore have to be taken for what they are: the characteristics of the explicitation profiles of the two translators are characteristics differentiating *these two translators*. The results of this empirical study should therefore be treated as *hypotheses* in further research exploring explicitation behaviour of other translators. Whether plicitation quotient will be confirmed as a characteristic differentiating other translators, too, remains to be seen. The ex/implicitation typology proposed here is, on the other hand, likely to be a tool for exploring explicitation profiles of other translators, too. On the other hand, as far as plicitation quotient is concerned, the fact that R.

Nenadál and A. Přidal were chosen for this study purely on *external* criteria as opposed to any preliminary hypotheses regarding their translators' styles seems to support the hypothesis about the general validity of plicitation quotient as a useful parameter of explicitation behaviour regarded as a characteristic of translator's style.

## References

- Arbeit, Marcel, a Vacca, Eva. 2000. *Bibliografie českých překladů z americké literatury v českých překladech: Knihy, neperiodické publikace, periodika s nejvýše dvanácti čísly ročně, samizdatové a exilové časopisy a fanziny do roku 1997*. Díl 1, A-G. Olomouc: Votobia.
- Arbeit, Marcel, a Vacca, Eva: 2000. *Bibliografie českých překladů z americké literatury v českých překladech: Knihy, neperiodické publikace, periodika s nejvýše dvanácti čísly ročně, samizdatové a exilové časopisy a fanziny do roku 1997*. Díl 2, H-P. Olomouc: Votobia.
- Arbeit, Marcel, a Vacca, Eva: 2000. *Bibliografie českých překladů z americké literatury v českých překladech: Knihy, neperiodické publikace, periodika s nejvýše dvanácti čísly ročně, samizdatové a exilové časopisy a fanziny do roku 1997*. Díl 3, Q-Z. Olomouc: Votobia.
- Baker, Mona. 1993. „Corpus Linguistics and Translation Studies: Implications and Applications“, In” *Text and Technology: In Honour of John Sinclair*. Baker et al. (eds.).
- Baker, Mona. 1995. “Corpora in translation studies: an overview and some suggestions for future research“, *Target*, 7(2): 223-243.
- Baker, Mona. 2000. “Towards a methodology for investigating the style of a literary translator“, *Target* 12(2): 241-66.
- Baker, Mona and Olohan, Maeve. 2000 “Reporting *that* in translated English: Evidence for subconscious processes of explicitation?“, *Across Languages and Cultures* 1(2): 141-58.
- Barthes, Roland. 1971. “Style and its image”. In: *Literary Style: A Symposium*, S. Chatman (ed.). 3-15.
- Bečka, Josef V. 1992. *Česká stylistika*. Praha: Academia.
- Blum-Kulka, Shoshana. 1996. “Shifts of Cohesion and Coherence in Translation“. In J. House and S. Blum-Kulka (eds.), *Interlingual and Intercultural Communication. Discourse and cognition in translation and second language acquisition*, Tübingen: Günter Narr, 17-35.
- Bosseaux, Charlotte. 2001. “A study of the translator’s voice and style in the French translations of Virginia Woolf’s *The Waves*“. In *CTIS Occasional Papers*, Volume 1, M. Olohan (ed.). Manchester: Centre for Translation & Intercultural Studies, UMIST. 55-75.
- Bourdieu, Pierre. 1994. *Teorie jednání*. Překlad Věra Dvořáková, 1998. Praha: Karolinum.
- Brown, Gillian, and Yule, George. 2004. *Discourse Analysis*. Cambridge: Cambridge University Press.

- Caffarel, Alice, Martin, J. R., and Matthiessen, Christian M.I.M. (eds.) 2004. *Language Typology: A Functional Perspective*. Amsterdam: John Benjamins.
- Chesterman, Andrew. 1997. *The Memes of Translation. The spread of ideas in translation theory*. Amsterdam and Philadelphia: John Benjamins.
- Chesterman, Andrew. 1997. "Explanatory Adequacy and Falsifiability in Translation Theory", In: *Transfere Necesses Est: proceedings of the 2nd international conference on current trends in studies of translation and interpreting, 5-7 September, 1996, Budapest, Hungary*, K. Klaudy, J. Kohn (eds.). Budapest: Scholastica. 219-224.
- Chesterman, Andrew. 1999. "The Empirical Status of Prescriptivism". *Folia Translatologica* 6, 9-19.
- Chesterman, Andrew. 2000. "What Constitutes "Progress" in Translation Studies?" In: *Översättning och tolkning. Rapport från ASLA: s. höstsymposium, Stockholm, 5-6 November 1998*. Birgitta Englund Dimitrova (ed.). Uppsala: ASLA. 33-49.
- Chesterman, Andrew. 2000. „A Causal Model for Translation Studies“. In M. Olohan (ed.), *Intercultural Faultliness. Research Models in Translation Studies I. Textual and Cognitive Aspects*. Manchester: St. Jerome Publishing, 15-27.
- Chesterman, Andrew. 2001. (with Rosemary Arrojo) „Shared Ground in Translation Studies“. *Target*, 12, 1, 151-160.
- Chesterman, Andrew. 2004. „Beyond the particular“. In: *Translation Universals: Do they exist?*, A. Mauranen and P. Kujamäki (eds.). Amsterdam: Benjamins, 33-49.
- Databáze Český umělecký překlad po roce 1945. Available from <http://www.obecprekladatel.cz/DUP00.htm> Last accessed on March 28, 2007.
- Dik, Simon C. *Functional Grammar*. Amsterdam/New York/Oxford: North Holland Publishing Company.
- Doležel, Lubomír. 1969. „A framework for the statistical analysis of style“. In: *Statistics and Style*, L. Doležel and R. W. Bailey (eds.). New York: American Elsevier Publishing Company. 10-25.
- Doležel, Lubomír. 1998. *Heterocosmica: Fiction and Possible Worlds*. Baltimore and London: The Johns Hopkins University.
- Doležel, Lubomír. 2000. *Kapitoly z dějin strukturální poetiky*.
- Doležel, Lubomír. 2003. *Heterocosmica. Fikce a možné světy*. Praha: Univerzita Karlova, Karolinum.

- Doležel, Lubomír. 2004. *Identita literárního díla*. Brno – Praha: Ústav pro českou literaturu.
- Dušková, Libuše et al. 1994. *Mluvnice současné angličtiny na pozadí češtiny*. [in Czech; A Grammar of Contemporary English on the Background of Czech] Prague: Academia.
- Dimitrova, Englund B. 1993. „Semantic Change in Translation – A Cognitive Perspective“. In: *Translation and Knowledge*, Y. Gambier and J. Tammola (eds.). Turku: Centre for Translation and Interpreting at the Univ. of Turku, 285-296.
- Dimitrova, Englund B. 2003. “Explicitation in Russian-Swedish Translation: sociolinguistic and pragmatic aspects”. In: *Slavica Lundensia Supplementa 2*. Swedish Contribution to the 13th International Congress of Slavists. Birgitta Englund Dimitrova and Aleksander Pereswetoff-Morath (eds.). Ljubljana, 15-21 August 2003. 21-31.
- Englund-Dimitrova, Birgitta. 2005. *Expertise and Explicitation in the Translation Process*. Amsterdam and Philadelphia: John Benjamins.
- Enkvist, Niels, E. 1964. “On defining style”. In: *Linguistics and Style*, J. Spencer (ed.). Oxford: O.U.P.
- Fořt, Bohumil. 2005. *Úvod do sémantiky fikčních světů*. Brno: Host.
- Fowler, Roger. 1996. *Linguistic Criticism*. Oxford: Oxford University Press.
- Gaddis Rose, Marilyn. 1997. *Translation and Literary Criticism. (Translation as Analysis)*. Manchester: St. Jerome Publishing.
- Gile, Daniel. 1995. *Basic Concepts and Models for Interpreter and Translator Training*. Amsterdam and Philadelphia: John Benjamins.
- Gutt, Ernest August. 1991. *Translation and Relevance. Cognition and Context*. London: Blackwell. 224 p.
- Gutt, Ernest August. 1996. “Implicit Information in Literary Translation : A relevance-theoretic perspective“. *Target*, 8(2), 239-256.
- Gutt, Ernest August. 2000. “Issues of Translation Research in the Inferential Paradigm of Communication” In: *Intercultural Faultliness. Research Models in Translation Studies I. Textual and Cognitive Aspects*,. M. Olohan (ed.). Manchester: St. Jerome Publishing, 161-179.
- Halliday, M.A.K. 1971. “Linguistic function and literary style: an inquiry into the language of William Godling’s *The Inheritors*”. In: *Literary Style: A Symposium*, S. Chatman (ed.). 330-65.

- Halliday, M.A.K. 1973. *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K. 1978. *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R. 1989. *Language, Context and Text: A Social Semiotic Perspective*. Oxford: Oxford University Press.
- Halverson, Sandra. 1998. "Translation studies and representative corpora: establishing links between translation corpora, theoretical/descriptive categories and a conception of the object of study". *Meta*, 43 (4): 571-588.
- Halverson, Sandra. 2003. "The cognitive basis of translation universals". *Target*, 15t (2): 151-181; 2 (1): 69-95. 197-241.
- Hatim, Basil. 1997. *Communication Across Cultures*. Padstow: T. J. Press.
- Hausenblas, Karel. 1997. *Od tvaru k smyslu textu. Stylistické reflexe a interpretace*. Praha: FFUK.
- Hermans, Theo. 1986. "The translator's voice in translated narrative". *Target* 8 (1), 23-48.
- Hermans, Theo. 1996. "Norms and the Determination of Translation: A Theoretical Framework". In: *Translation, Power, Subversion*. Alvarez & Vidal (eds.). Clevedon: Multilingual Matters. 25-51.
- Hermans, Theo. 1999. *Translation in Systems. Descriptive and System-Oriented Approaches Explained*. Manchester: St. Jerome Publishing.
- Hilský, Martin. 1991. *Současný britský román*. Jinočany: H & H.
- Hoffmannová, Jana. 1997. *Stylistika a ...* Praha: Trizonia.
- Hopkinson, Christopher. 2005. „Explicitnost v překladu do cizího jazyka". In: *Český překlad II. (1945-2004) Sborník příspěvků z kolokvia*. Praha: FF, ÚTRL.
- Janoušek, Pavel. 1998. (ed.) *Slovník českých spisovatelů od r. 1945*. Díl 2, M-Ž. Praha: Brána.
- Kamenická, Renata. forthcoming. "On defining explicitation". *Brno Studies in English*, 29.
- Kenny, Dorothy. 1999. *Norms and Creativity: Lexis in Translated Text*. PhD Thesis. Manchester: Centre for Translation and Intercultural Studies, UMIST.
- Klaudy, Kinga. 1993a. "Optional additions in translation". In: *Translation the vital link. Proceedings of the XIII. FIT World Congress. Volume 2*. London: ITI. 373-381.

- Klaudy, Kinga. 1993b "On explicitation hypothesis". In *Transfere necesse est... Current Issues of Translation Theory*. In honour of György Radó on his 80th birthday, J. Kohn. K. Klaudy et al. (eds.). Szombathely: Dániel Berzsenyi College.
- Klaudy, Kinga. 1996a. "Concretization and Generalization of Meaning in Translation". In: *Translation and Meaning*, Part 3, M. Thelen and B. Lewandowska-Tomaszczyk (eds.). Maastricht: Euroterm, 141-52.
- Klaudy, Kinga. 1996b "Back-translation as a tool for detecting explicitation strategies in translation". In *Translation Studies in Hungary*, K. Klaudy, J. Lambert, A. Sohár (eds.). Budapest: Scholastica. 99-114.
- Klaudy, Kinga. 1998 "Explicitation". In *Routledge Encyclopaedia of Translation Studies*, M. Baker (ed.). London and New York: Routledge. 80-84.
- Klaudy, Kinga and Károly, Krisztina. 2005 "Implicitation in translation: An empirical justification of operational asymmetry in translation". *Across Languages and Cultures* 6(1): 13-28.
- Koch, Peter. 1999. "Frame and contiguity. On the cognitive bases of metonymy and certain types of word formation". In: *Metonymy in Language and Thought*. K.-U. Panther, G. Radden (eds.). Amsterdam and Philadelphia: John Benjamins. 139-159.
- Kussmaul, Paul. 2000. „A Cognitive Framework for Looking at Creative Mental Processes“. In: *Intercultural Faultliness. Research Models in Translation Studies I. Textual and Cognitive Aspects*. M. Olohan (ed.). Manchester: St. Jerome Publishing, 57-72.
- Laviosa, Sara. 1995. "Comparable corpora: towards a corpus linguistic methodology for the empirical study of translation". In: *Translation and Meaning*, Part 3, M. Thelen and B. Lewandoska-Tomasczyk (eds.). Maastricht: Hogeschool Maastricht. 153-63.
- Laviosa, Sara. 1996. "Investigating simplification in an English comparable corpus of newspaper articles. In: *Transfere Necesse Est, Current Issues of Translation Theory*. In honour of György Radó on his 80th birthday, J. Kohn. K. Klaudy et al. (eds.). Szombathely: Dániel Berzsenyi College.
- Laviosa, Sara. 1998. "Core patterns of lexical use in a comparable corpus of English narrative prose". *Meta*, 43 (4): 557-570.
- Laviosa, Sara. 1998 "The English Comparable Corpus". In: *Unity In Diversity*, L. Bowker; M. Cronin; D. Kenny; J. Pearson (eds.), *Unity in Diversity? Current Trends in Translation Studies*. Manchester: St. Jerome. 101-12.

- Laviosa, Sara. 2002. *Corpus-based Translation Studies. Theory, Findings, Applications*. Amsterdam – New York: Rodopi.
- Leech, Geoffrey N. and Short, Michael H. 1986. *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. London and New York: Longman.
- Levinson, Stephen C. 2005. *Pragmatics*. Cambridge: Cambridge University Press.
- Levý, Jiří. 1963. *Umění překladu*. Praha: Čs. spisovatel.
- Levý, Jiří. 1971. „Geneze a recepcce literárního díla“. In: *Bude literární věda exaktní vědou?* Praha: 1971.
- Leuven-Zwart, Kitty van. 1989, 1990. “Translation and Original: Similarities and Dissimilarities I, II”. *Target*, 1 (2): 151-181; 2 (1): 69-95.
- Martin, J. R. and Rose, David. 2003. *Working with Discourse*. London and New York: Continuum.
- Matthiesen, Christian, and Halliday, M. A. K. 1997. “Systemic Functional Grammar: a first step into the theory.” Available from [http://minerva.ling.mq.edu.au/resource/Virtuall-Library/Publications/sfg\\_firststep/SFG%20intro%20New.html](http://minerva.ling.mq.edu.au/resource/Virtuall-Library/Publications/sfg_firststep/SFG%20intro%20New.html) Last accessed on March 20th, 2007
- Mauranen, Anna and Kujamäki, Pekka. 2004 *Translation Universals: Do They Exist?* Amsterdam and Philadelphia: Benjamins.
- Mey, Jacob. 1993. *Pragmatics: An Introduction*. Oxford: Blackwell.
- Miko, František. 1973. *Od epiky k lyrike. Štylistické prierezy literatúrou*. Bratislava: Tatran.
- Miko, František. 1982. *Hodnoty a literárny proces*. Bratislava: Tatran.
- Mistrík, Jozef. 1985. *Štylistika*. Bratislava: Slovenské pedagogické nakladateľstvo.
- Munday, Jeremy. 1998. “A computer-assisted approach to the analysis of translation shifts“, *Meta*, 43 (4): 142-156.
- Muntigl, Peter. 2004. *Narrative Counselling. Social and Linguistic Processes of Change*. Amsterdam: John Benjamins.
- Nenadál, Radoslav. 2002. “Umění by nemělo být určeno k rychlé spotřebě”. In: *Týdeník Rozhlas*. 29.7. 2002. 1. Also available from <http://www.radioservis-as.cz/archiv02/3202/index.htm> Last accessed on March 28, 2007.
- Neubert, Albrecht, and Shreve, Gregory M. 1992. *Translation as Text*. Kent, Ohio & London, England: The Kent State University Press.

- Nida, Eugene. 1964. *Toward a Theory of Translating*. Leiden: E. J. Brill.
- Nord, Christiane. 2000. "What Do We Know About the Target-text Receiver?" In: *Investigating Translation*, Allison Beeby et al. (eds.). Amsterdam: Benjamins, 198-214.
- Nystrand, Martin, & Wiemelt, Jeffrey. 1991. "When is a text explicit? Formalist and dialogical conceptions". *Text*, 11 (1): 25-41.
- Od Poea k romantismu. Proměny americké prózy*. 1993. M. Hilský, J. Zelenka (eds.). Praha: Odeon.
- Olohan, Maeve. 2000. „Shifts, But Not as We Know Them?“ In: *Intercultural Faultliness. Research Models in Translation Studies I. Textual and Cognitive Aspects*, M. Olohan (ed.). Manchester: St. Jerome Publishing, 1-14.
- Olohan, Maeve. 2001. "Spelling out the optionals in translation: a corpus study". *UCREL Technical Papers*, Vol. 13: 423-432.
- Øverås, Linn. 1998 "In search of the third code: An investigation of norms in literary translation". *Meta*, 43 (4): 571-588.
- Pápai, Vilma. 2004. "Explicitation: a Universal of Translated Text?" In: *Translation Universals. Do they exist?*. A. Mauranen and P. Kujamäki (eds.). Amsterdam and Philadelphia: John Benjamins. 143-164.
- Parks, Tim. 1998. *Translating Style: The English Modernists and their Italian Translations*, London and Washington: Cassell.
- Perego, Elisa. 2003. "Evidence of explicitation in subtitling: Towards a categorisation". *Across Languages and Cultures* 4 (1). 63-88.
- Petruck, Miriam R.L. 1996. "Frame semantics". In: *Handbook of Pragmatics*, J. Verschueren, J. Ostman, J. Blommaert, and C. Bulcaen, (eds.). Philadelphia: John Benjamins.
- Popovič, Anton. 1971. *Poetika umeleckého prekladu. Proces a text*. Bratislava: Tatran.
- Popovič, Anton. 1975. *Teória umeleckého prekladu*. Bratislava: Tatran.
- Popovič, Anton, a Miko, František. 1978. *Tvorba a recepcia. Estetická komunikácia a metakomunikácia*. Bratislava: Tatran.
- Přidal, Antonín. 1994. *Z očí do očí. Rozhovory ze stejnojmenného pořadu ČT Brno*. Praha: Ivo Železný.
- Puurinen, Tiina. 2004. "Explicitation of Clausal Relations. A corpus-based analysis of clause connectives in translated and non-translated Finnish children's literature". In: *Translation*

- Universals. Do they exist?.* A. Mauranen and P. Kujamäki (eds.). Amsterdam and Philadelphia: John Benjamins. 165-176.
- Pym, Anthony. 2005. "Explaining explicitation". In: *New Trends in Translation Studies. In Honour of Kinga Klaudy*. K. Karoly and Á. Fóris (eds.). Budapest: Akadémia Kiadó. 29-34.
- Rachůnková, Z. 1992. (ed.) *Zamlčování překladatelé. Bibliografie 1948-1989*. Praha: Obec překladatelů.
- Saldanha, Gabriela. 2005. *Style of Translation: An Exploration of Stylistic Patterns in the Translations of Margaret Jull Costa and Peter Bush. Doctoral Thesis*. Dublin: School of Applied Language and Intercultural Studies, Dublin City University.
- Séguinot, Candace. "Pragmatics and the explicitation hypothesis". In: *TTR. Traduction, terminologie, rédaction* 1(2):106-13.
- Šlancarová, Dana. 1998. *On the Use of Italics in English and Czech*. Unpublished thesis, Department of English and American Studies of Faculty of Arts, Masaryk University, Brno. Available from [http://www.phil.muni.cz/angl/DIPLOMKY/1998/slancarova/ds\\_ch0.htm](http://www.phil.muni.cz/angl/DIPLOMKY/1998/slancarova/ds_ch0.htm) Last accessed on 30th November, 2006
- The Free Dictionary*. Available from <http://www.thefreedictionary.com> Last accessed on 30<sup>th</sup> November, 2006.
- Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Toury, Gideon. 1998. "A Handful of Paragraphs on "Translation" and "Norms"", In: *Translation and Norms*, Christina Schäffner (ed.). Clevedon: Multilingual Matters. 10-32.
- Toury, Gideon. 2004. "Probabilistic Explanations in Translation Studies". In: *Translation Universals. Do they exist?.* A. Mauranen and P. Kujamäki (eds.). Amsterdam and Philadelphia: John Benjamins. 15-32.
- Vanderauwera, Rita. 1985. *Dutch Novels Translated into English. The Transformations of a Minority Literature*. [Approaches to Translation Studies 6] Amsterdam: Rodopi.
- Verdonk, Peter. 2002. *Stylistics*. Oxford: Oxford University Press.
- Winters, Marion. 2004. "German translations of F. Scott Fitzgerald's *The Beautiful and Damned*: A corpus-based study of modal particles as features of translators' style"., in *Using Corpora and Databases in Translation*, I. Kemble (ed.). Portsmouth: University of Portsmouth. 71-88.
- Tabakowska, Elzbieta. 1993. *Cognitive Linguistics and Poetics of Translation: Language in performance*". Tübingen: G. Narr.

- Tirkkonen-Condit, Sonja. "Translationese – a myth or an empirical fact?". *Target* 14 (2): 241-66.
- Tymoczko, Maria. 1998. "Computerized Corpora and the Future of Translation Studies". *Meta*, 43 (4): 652-659.
- Vinay, Jean-Paul, and Darbelnet, Jean. 1995. *Comparative Stylistics of French and English. A methodology for translation*. Amsterdam – Philadelphia: John Benjamins.
- Yule, George. 1996. Oxford: Oxford University Press.

## Appendices

### Appendix 1. Types of explicitation – Nenadál

		EXPLICITATION									IMPLICITATION								
		EXPL	EXP	%	IP	%	LOG	%	TEXT	%	IMPL	EXP	%	IP	%	LOG	%	TEXT	%
1968	<i>To Have and Have Not</i> Hemingway	<b>72</b>	32	44.4	24	33.3	9	12.5	7	9,7	<b>11</b>	7	63.6	0	0.0	3	27.3	1	9.1
1973	<i>Set This House on Fire</i> Styron	<b>110</b>	44	40.0	35	31.8	10	9.1	21	19.1	<b>36</b>	19	52.8	11	30.6	1	2.7	5	13.9
1978	<i>Hurry On Down</i> Wain	<b>97</b>	52	53.6	30	30.9	6	6.2	9	9.3	<b>17</b>	10	58.8	5	29.4	0	0.0	2	11.8
1982	<i>Dog Soldiers</i> Stone	<b>83</b>	41	49.4	20	24.1	11	13.2	11	13,2	<b>18</b>	10	55.6	6	33.3	0	0.0	2	11.1
1984	<i>Sophie's Choice</i> Styron	<b>60</b>	31	51.7	14	23.3	7	11.7	8	13.3	<b>36</b>	20	55.6	6	16.7	6	16.7	2	5.6
1987	<i>The World According to Garp</i> Irving	<b>85</b>	29	34.1	29	34.1	11	12.9	16	18.8	<b>35</b>	12	34.3	10	28.6	5	14.3	8	22.9
1987	<i>The Grapes of Wrath</i> Steinbeck	<b>61</b>	31	50.8	15	24,6	8	13.1	7	11.5	<b>16</b>	7	43.8	4	25.0	2	12.5	3	18.8
1990	<i>Falconer</i> Cheever	<b>81</b>	31	38.3	24	29.6	13	16.0	13	16.0	<b>23</b>	13	56.5	4	17.4	2	8.7	4	17.4
1991	<i>The Long March</i> Styron	<b>61</b>	41	67.2	7	11.5	7	11.5	6	9.8	<b>22</b>	13	59.1	4	18.2	5	4.5	0	0.0
	<i>Average</i>	79	37	47.7	22	27.0	9	11.8	11	13.4	24	12	53.6	6	22.1	3	9.6	3	11.2
	<i>SD</i>	16	7	9.3	8	6.7	2	2.6	5	3.6	9	4	8.5	3	9.8	2	8.5	2	7.4

## Appendix 2. Types of explicitation – Přidal

		EXPLICITATION									IMPLICITATION								
		EXPL	EXP	%	IP	%	LOG	%	TEXT	%	IMPL	EXP	%	IP	%	LOG	%	TEXT	%
1974	<i>The British Museum Lodge</i>	<b>34</b>	20	58.8	3	8.8	4	11.8	7	20.6	<b>38</b>	24	63.2	5	13.2	4	10.5	5	13.2
1978	<i>Voss White</i>	<b>69</b>	37	53.6	9	13.0	14	20.3	9	13.0	<b>65</b>	30	46.2	12	18.5	11	16.9	12	18.5
1980	<i>Changing Places Lodge</i>	<b>96</b>	40	41.7	29	30.2	10	10.4	17	17.7	<b>96</b>	49	51.0	19	19.8	1	1.0	27	28.1
1982	<i>Something Happened Heller</i>	<b>55</b>	30	54.5	10	18.2	8	14.5	7	12.7	<b>81</b>	48	59.3	16	19.8	8	9.9	9	11.1
1983	<i>The Fringe of Leaves White</i>	<b>109</b>	58	53.2	20	18.3	11	10.1	20	18.3	<b>72</b>	40	55.6	12	16.7	9	12.5	11	15.3
1984	<i>Small World Lodge</i>	<b>59</b>	29	49.1	13	22.0	10	16.9	7	11.9	<b>56</b>	35	62.5	12	21.4	3	5.4	6	10.7
1984	<i>The Tree of Man White</i>	<b>63</b>	40	63.5	4	6.3	7	11.1	12	19.0	<b>50</b>	28	56.0	6	12.0	9	18.0	7	14.0
1990	<i>Rabbit Is Rich Updike</i>	<b>41</b>	20	48.8	5	12.2	4	9.8	12	29.3	<b>62</b>	30	48.4	17	27.4	4	6.4	11	17.7
1991	<i>God Knows Heller</i>	<b>36</b>	16	44.4	5	13.9	6	16.7	9	25.0	<b>52</b>	24	46.2	18	34.6	4	7.7	6	11.5
	<i>Average</i>	62	32.2	52.0	11	15.9	8	13.5	11	18.6	64	34	54.3	13	20.4	6	9.8	10	15.6
	<i>SD</i>	24	12.4	6.4	8	6.8	3	3.5	4	5.5	17	9	6.3	5	6.6	3	5.1	6	5.1

*Appendix 3. Explicitation at the narrator's level*

NENADÁL  
EXPLICITATION  
NARRATOR

YEAR	EXPL-N	EXP	%	IP	%	LOG	%	TEXT	%
1968	31	22	71,0	7	22,6	1	3,2	1	3,2
1973	80	36	45,0	21	26,3	10	12,5	13	16,3
1978	85	48	56,5	24	28,2	6	7,1	7	8,2
1982	60	33	55,0	14	23,3	6	10,0	7	11,7
1984	49	27	55,1	10	20,4	6	12,2	6	12,2
1987	64	21	32,8	18	28,1	11	17,2	14	21,9
1987	40	21	52,5	8	20,0	7	17,5	4	10,0
1990	48	21	43,8	8	16,7	9	18,8	10	20,8
1991	53	37	69,8	5	9,4	6	11,3	5	9,4
Average	57	30	53,5	13	21,7	7	12,2	7	12,6
SD	17	9	11,5	6	5,7	3	4,8	4	5,7

PŘIDAL  
EXPLICITATION  
NARRATOR

YEAR	EXPL-N	EXP	%	IP	%	LOG	%	TEXT	%
1974	18	13	72,2	0	0,0	3	16,7	2	11,1
1978	59	32	54,2	9	15,3	14	23,7	4	6,8
1980	57	31	54,4	10	17,5	7	12,3	9	15,8
1982	79	47	59,5	15	19,0	8	10,1	9	11,4
1983	80	48	60,0	10	12,5	8	10,0	14	17,5
1984	36	19	52,8	7	19,4	7	19,4	3	8,3
1984	56	35	62,5	4	7,1	7	12,5	10	17,9
1990	27	13	48,1	4	14,8	2	7,4	8	29,6
1991	33	16	48,5	3	9,1	6	18,2	8	24,2
Average	49	28,2	56,9	7	12,8	7	14,5	7	15,8
SD	21	13,0	7,2	4	6,0	3	5,0	4	7,1

*Appendix 4. Explicitation at the characters' level*

NENADÁL  
EXPLICITATION  
CHARACTERS

YEAR	EXPL-CH	EXP	%	IP	%	LOG	%	TEXT	%
1968	41	10	24,4	17	41,5	8	19,5	6	14,6
1973	30	8	26,7	14	46,7	0	0,0	8	26,7
1978	17	4	23,5	6	35,3	0	0,0	7	41,2
1982	26	8	30,8	6	23,1	5	19,2	7	26,9
1984	15	4	26,7	4	26,7	1	6,7	6	40,0
1987	33	8	24,2	11	33,3	0	0,0	14	42,4
1987	22	10	45,5	7	31,8	1	4,5	4	18,2
1990	16	10	62,5	3	18,8	1	6,3	2	12,5
1991	8	4	50,0	2	25,0	1	12,5	1	12,5
Average	23	7	34,9	8	31,3	2	7,6	6	26,1
SD	10	2	13,4	5	8,5	3	7,4	4	11,8

PŘIDAL  
EXPLICITATION  
CHARACTERS

YEAR	EXPL-CH	EXP	%	IP	%	LOG	%	TEXT	%
1974	16	7	43,8	3	18,8	1	6,3	5	31,3
1978	10	5	50,0	0	0,0	0	0,0	5	50,0
1980	39	9	23,1	19	48,7	3	7,7	8	20,5
1982	2	1	50,0	1	50,0	0	0,0	0	0,0
1983	29	10	34,5	10	34,5	3	10,3	6	20,7
1984	21	9	42,9	6	28,6	2	9,5	4	19,0
1984	11	5	45,5	0	0,0	0	0,0	6	54,5
1990	12	7	58,3	1	8,3	2	16,7	2	16,7
1991	6	0	0,0	2	33,3	0	0,0	4	66,7
Average	16	5,9	38,7	5	24,7	1	5,6	4	31,0
SD	11	3,3	16,6	6	18,0	1	5,7	2	20,3

*Appendix 5. Implication at the narrator's level*

NENADÁL  
IMPLICITATION  
NARRATOR

YEAR	IMPL-N	EXP	%	IP	%	LOG	%	TEXT	%
1968	5	3	60,0	0	0,0	1	20,0	1	20,0
1973	34	18	52,9	11	32,4	1	2,9	4	11,8
1978	12	8	66,7	2	16,7	0	0,0	2	16,7
1982	14	8	57,1	5	35,7	0	0,0	1	7,1
1984	30	18	60,0	5	16,7	6	20,0	1	3,3
1987	25	9	36,0	6	24,0	4	16,0	6	24,0
1987	10	5	50,0	3	30,0	2	20,0	0	0,0
1990	16	10	62,5	3	18,8	1	6,3	2	12,5
1991	18	11	61,1	2	11,1	5	27,8	0	0,0
Average	18	10	56,3	4	20,6	2	12,6	2	10,6
SD	9	5	8,6	3	10,6	2	9,8	2	8,2

PŘIDAL  
IMPLICITATION  
NARRATOR

YEAR	IMPL-N	EXP	%	IP	%	LOG	%	TEXT	%
1974	19	10	52,6	1	5,3	3	15,8	5	26,3
1978	54	26	48,1	10	18,5	10	18,5	8	14,8
1980	61	38	62,3	8	13,1	0	0,0	15	24,6
1982	54	30	55,6	10	18,5	7	13,0	7	13,0
1983	59	36	61,0	7	11,9	8	13,6	8	13,6
1984	41	31	75,6	4	9,8	3	7,3	3	7,3
1984	45	27	60,0	5	11,1	8	17,8	5	11,1
1990	45	27	60,0	8	17,8	4	8,9	6	13,3
1991	36	18	50,0	13	36,1	2	5,6	3	8,3
Average	46	27,0	58,4	7	15,8	5	11,2	7	14,7
SD	12	8,2	7,7	3	8,3	3	5,8	3	6,2

*Appendix 6. Implication at the characters' level*

NENADÁL  
IMPLICITATION  
CHARACTERS

YEAR	IMPL-CH	EXP	%	IP	%	LOG	%	TEXT	%
1968	6	4	66,7	0	0,0	2	33,3	0	0,0
1973	2	1	50,0	0	0,0	0	0,0	1	50,0
1978	5	2	40,0	3	60,0	0	0,0	0	0,0
1982	4	2	50,0	1	25,0	0	0,0	1	25,0
1984	4	2	50,0	1	25,0	0	0,0	1	25,0
1987	10	3	30,0	4	40,0	1	10,0	2	20,0
1987	6	2	33,3	1	16,7	0	0,0	3	50,0
1990	8	4	50,0	2	25,0	1	12,5	1	12,5
1991	4	2	50,0	2	50,0	0	0,0	0	0,0
Average	5	2	46,7	2	26,9	0	6,2	1	20,3
SD	2	1	10,3	1	19,3	1	10,7	1	18,6

PŘIDAL  
IMPLICITATION  
CHARACTERS

YEAR	IMPL-CH	EXP	%	IP	%	LOG	%	TEXT	%
1974	19	14	73,7	4	21,1	1	5,3	0	0,0
1978	11	4	36,4	2	18,2	1	9,1	4	36,4
1980	35	11	31,4	11	31,4	1	2,9	12	34,3
1982	8	0	0,0	0	0,0	1	12,5	7	87,5
1983	13	4	30,8	5	38,5	1	7,7	3	23,1
1984	17	5	29,4	8	47,1	1	5,9	3	17,6
1984	5	1	20,0	1	20,0	1	20,0	2	40,0
1990	17	3	17,6	9	52,9	0	0,0	5	29,4
1991	16	6	37,5	5	31,3	2	12,5	3	18,8
Average	16	5,3	30,8	5	28,9	1	8,4	4	31,9
SD	8	4,3	18,7	4	15,3	0	5,6	3	22,8